IN THIS ISSUE: **THE ESTONIAN "LAULU PIDU"— By Ivan Narodny**

MUSICAL COURIER

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GIOVANNI MARTINELLI

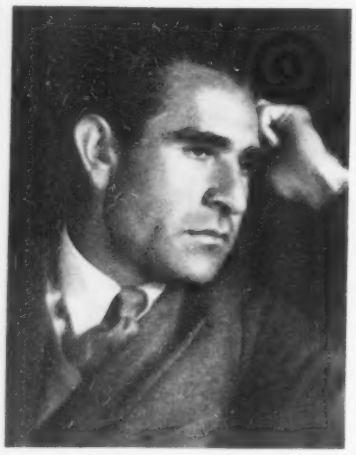
Tenor of the Metropolitan, Ravinia, Los Angeles and San Francisco Operas

ARTURO TOSCANINI
arrived in America again on the SS. Bremen to wield his baton for the New York Philharmonic Orchestra during the closing weeks of the season. His wife and daughter accompanied him. (Photo by R. Fleischhut.)

WALTER GIESEKING
was soloist with the Boston Symphony Orchestra in Mozart's C major piano concerto on February 10 and 11.

CONCHITA SUPERVIA
gave a program of Spanish songs at Town Hall, New York, on February 16.

MEMBERS OF THE VIOLIN AND CELLO FACULTY OF THE JUILLIARD SUMMER SCHOOL
From left to right, Sascha Jacobsen, Samuel Gardner, Marie Roemaet-Rosanoff and Louis J. Bostelmann; at left, below, Wolfe Wolfinsohn.



GERTRUDE EVANS,
national president of Sigma Alpha Iota, attended the province convention of Eta Province in New York, February 25 and 26.

GITTA GRADOVA
was soloist with the Omaha (Neb.) Symphony Orchestra on February 16 in the Saint-Saens C minor piano concerto.

JOHN CHARLES THOMAS
appeared as Baron Scarpia in two performances of Tosca in the Auditorium Theatre, Chicago, on February 22 and 24, with Jeritza singing the title role. The baritone will give a recital at Town Hall, New York, on March 12.

THE SOUTHERN SEMINARY GLEE CLUB
of Buena Vista (Va.) and solo members of the classes in voice and piano, presented in a concert in the school auditorium on February 21, under the direction of Badrig Vartan Guevchenian. Those in the photograph are: (first row, left to right)—Dorothy Leitch, Betty Flord, Florence Ninness, Catherine Abrams, Lorene Motta, Lucia Robinson, Mildred Stratton, Ruth Conaway, Charlotte Dimmick and Eva Braun; (second row, left to right)—Gertrude Slattery, Grace Tumbridge, Margaret Armstrong, Betty Armstrong, Miriam Pailet, Regna Stone, Beatrice Rindfusz, Blanche Dague, Lucille Minder, Helen Selleck, Annie Parks Moore, Edna Downing Guevchenian, accompanist; (third row, left to right)—Margaret Durham Robey, Clara Jefferies Key, Lois McGuire, Betty Pickard, Martha Shaw, Lucy Jackson, Helen Swanson, Betty Duncan, Suzanne Latimer, Evelyn White, Frances Lyons, Jane Broadfoot, Dorothy Birch-Field.

(See Inside Back Cover for Additional News Pictures)

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MUSICAL COURIER

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Richard Crooks Wins Cheers at Metropolitan Opera Début

American Tenor Appears as Des Grieux in Manon, Partnered with Lucrezia Bori

By LEONARD LIEBLING

The American flag was enriched last Saturday afternoon, February 25, with a new star—of opera. His name is Richard Crooks. He is an American. He sang the role of the romantic Chevalier des Grieux in Massenet's Manon, making his début with the Metropolitan Opera on this occasion. He sang it admirably and was not only applauded and recalled with enthusiasm, but also accorded the rarer tribute of cheers.

Better still, the enthusiasm had the ring not of pleased patriotism, but of genuine admiration on the part of the listeners unaided by claquers with their own sinister motives.

Richard Crooks is widely known in this land and Europe as a concert artist of the first rank, but his appearances in opera had been confined to overseas until his belated début at the Metropolitan last week. Any earlier seasonal premiere was prevented by the pre-bookings of Crooks, which kept him on tour throughout the previous months of the winter.

Nervous at moments in his new surroundings, Crooks kept his trepidation largely physical, however, for vocally he showed more ease and aplomb than are customary even with Metropolitan débutants of extensive operatic experience. His voice carried to perfection, whether in piano passages or flights that required power and brilliancy, even though a few high tones had an element of forcing which Crooks will dispense with after he becomes better acquainted with the ideal acoustic qualities of the Metropolitan.

A Stylist of Song

The newcomer gave an exhibition of stylistic singing that ranked with the best displays of Gallic examples we have heard at our opera house. He phrased with finesse and completely musical foundation. His use of the *mezza voce* spelled true mastery, and revealed itself so beautifully in the delivery of the famous "Dream"—a cruel tenor test in legato continence and tonal taste—that the performance paused then and there until after Crooks had bowed more than a half dozen acknowledgments of the pleased demonstrations from the audience. In moments of passion, the American artist loosed ample warmth and resonance of vocalism, especially in the scene at Saint Sulpice.

Personable Figure on Stage

Crooks' acting had less finish than his singing, and final review of his histrionic ability should in justice be deferred until he has had further chance to "live himself into" the general atmosphere of the Metropolitan and grade his enactments to the standard of his routined colleagues. (It was whispered that Crooks had only quick and incomplete rehearsal.) However, our débuting *Landsmann*, tall, and of slim figure, exhibited natural grace of movement, and carried his period habiliments with ease and pictorial romantic effect.

Petite Lucrezia Bori gave her usual imaginative and generally fetching version of Manon, sung insinuatingly and incandescently. She also gave continuous pleasure to the eye. The rest of the cast was in familiar keeping. Louis Hasselmans conducted tactfully, being especially sympathetic with the premiering tenor of the afternoon.

At the end of the opera there were further prolonged ovations for Crooks, with Mario Chamlee and Orville Harrold joining wholeheartedly in the cheering.

(Continued on page 9)

BACH CHOIR TO CONTINUE

(*Special telegram to the Musical Courier*)

Bethlehem, Pa.—The Bethlehem Bach Choir, whose founder and director, Dr. J. Fred Wolle, died recently, is to continue as a memorial to its leader. The Bach Mass in B minor will be given on May 13, with Bruce Carey as conductor. Under Dr. Wolle's leadership, the annual Bethlehem Bach festivals became world-renowned.

New Secretary of Treasury a Composer

William H. Woodin, newly appointed Secretary of the Treasury in the cabinet of President Roosevelt, has not confined his gifts entirely to finance and politics, but has found time to compose orchestral suites, songs and a new march, the Franklin Delano Roosevelt March, which will be played at the inauguration today. The Berlin Philharmonic Orchestra recently performed Mr. Woodin's Oriental Suite, and the Manhattan Symphony Orchestra of New York has played his Covered Wagon Suite and a group of pieces whose titles are Chinese Magic, The Unknown Soldier, Souvenir de Montmartre and Tartar Dance. Among other works of Mr. Woodin are Pensee Sentimental, Gypsy Love Song and Rose of Seville. He has written a book of children's songs. Having six grandchildren of his own, he is said to use them as a test audience for some of his lighter music. Mr. Woodin also is a collector of rare coins and he is the possessor of a number of Cruikshank drawings, including illustrations for Oliver Twist and for Sketches by Boz.

Paris Hears Marjorie Garrigue Again

(*Special cable to the Musical Courier*)

Paris.—Marjorie Garrigue scored again in her second recital here. She played a classical and modern program, granting three encores. Successful novelties were a barcarolle by Steinert and The Blue Voyage by Riggia, both of which were given their first performance on this occasion. I. S.

Prof. Tovey Recovers

Edinburgh.—Prof. Donald F. Tovey of the University of Edinburgh received a tremendous ovation on his first appearance as conductor of the Reid Orchestra this year. The professor had a complete breakdown last August and has since been seriously ill. He conducted performances of Brahms' Tragic Overture and third symphony. W. S.

Rosa Raisa for Covent Garden

London.—Rosa Raisa will appear at Covent Garden for the first time during the coming International Season. She is to sing Tosca and possibly other Italian roles. C. S.

Metropolitan Surprise Party Pays Honor to Gatti-Casazza

Emergency Fund Benefit Is Also Tribute to Impresario's Twenty-Five Years at Metropolitan—Decorated with Italian Grand Cross of the Order of the Crown

By HORACE JOHNSON

All the members of the Metropolitan Opera Association staged a Surprise Party to honor Giulio Gatti-Casazza on his twenty-fifth anniversary as general manager of the company. An audience that completely overflowed the huge auditorium, with standees four deep in every available place, received the amusing episodes offered by the company with roars of laughter and overwhelming applause.

The show lasted from eight-thiry until after midnight, beginning with a concert which held the following scenes from operas: Mefistofele (prologue) splendidly sung by the chorus with orchestral accompaniment and conducted by Giulio Setti, that magnificently able choral leader; a fine performance of the sextette from Lucia, membered by Lily Pons, Philine Falco, Giacomo Lauri-Volpi, Armando Borgioli, Tancredi Pasero, Angelo Bada, and directed by Giuseppe Sturani; an excellent interpretation of the Act I finale of The King's Henchman, in which Edward Johnson, Richard Bonelli, Arthur Anderson and Max Altglass appeared and which Tullio Serafin conducted; and the ensemble of Act III from Ernani, magnificently projected by Rosa Ponselle, Frederick Jagel, Giuseppe De Luca, Ezio Pinza and Alfio Tedesco, also led by Serafin.

The musical program was interrupted for a few minutes by an able address from Edward Johnson, who expressed the deep affection and appreciation of the members of the Metropolitan Opera Association for Mr. Gatti-Casazza. He then introduced Lucrezia Bori, who made a moving plea for funds to guarantee the opera season of 1933-34. Both Mr. Johnson and Miss Bori received stentorious plaudits from the house.

Operatic Scenes Presented

The concert resumed with a scene from Samson et Dalila, unusually well sung by Giovanni Martinelli, Louis d'Angelo and chorus, which Louis Hasselmans directed, followed by the finale of Tannhauser's Act II, effectively vocalized by Elisabeth Rethberg, Lauritz Melchior, Friedrich Schorr, Ludwig Hofmann, Hans Clemens, James Wolfe, Giordano Paltrinieri and Arnold Gabor. This Karl Riedel led, in the absence of Artur Bodanzky.

Paul D. Cravath, chairman of the board of directors, spoke to the audience, congratulating Mr. Gatti-Casazza upon his triumphant twenty-five years of management and introduced Marcella Sembrich, who had the honor to sing with the company fifty years ago when it was first organized. Mme. Sembrich was greeted with cheers of welcome.

The concert program ended with Queena Mario, Editha Fleischer, Marion Telva, Gladys Swarthout, Armand Tokatyan, Angelo Bada, Pasquale Amato, Richard Bonelli, Giordano Paltrinieri and Adamo Didur singing the fuga of Act III of Falstaff in rousing fashion. This excerpt Vincenzo Bellezza conducted.

Hilarious "Jinks" Staged

The second half of the evening was devoted to hilariously amusing antics. Walter Damrosch as master of ceremonies, announced a novelty in the form of the Prologue to Pagliacci, and Armando Borgioli made his entrance as the clown. He had barely started the aria when he was interrupted by a gentleman from a box, Ogelthorpe Wellington Finch, the Pickle King (impersonated by Jack Arthur of the National Broadcasting Company). Mr. Finch demanded something new. He emphatically stated that he was tired of old stuff and defiantly announced that he would withdraw his pledge for next season if a surprise was not forthcoming immediately. In the box with Mr. Finch was Herman Schwarzkopfer (Arthur Allen, N. B. C.) the "manufacturer" of Schwarzkopfer Herrings "Which Please the People All the Time." Aware of the inherent value of the entertainment Mr. Schwarzkopfer had arranged for the performance to be a sponsored broadcast for his commercial product. At Mr. Finch's suggestion, Mr. Schwarzkopfer asked for Emperor Jones and Carlo Edwards acceded to the request. But no sooner had Alfredo Gandolfi appeared before the curtains as the Negro King than a fictitious radioite in Montana telephoned demanding Carmen. Out came Gladys Swarthout, willing to oblige with the Seguidilla. She sang two phrases, when another officious radio fan telephoned, asking for Ramona. Her request was granted and Queena Mario and Richard Crooks attempted to make a duet of the popular song only to be interrupted by the Valkyrie, the Toreador Song and the Anvil Chorus, stopping their sentimental scene on every possible occasion.

Jazzing the Masterpieces

By this time the audience was weak with laughter, but revived enough to uproariously acclaim an emergency performance of Faust, requested by Mr. Finch. Carlo Edwards, Jules Judels and Frank Paola called four sets of principals for the production and four Fausts—Messrs. Jagel, Tokatyan, Tedesco and Altglass; four Marguerites—Mmes. Noréna, Doninelli, Gleason and Vettori; and four Mephistos—Messrs. Malatesta, Rothier, Ananian and Anderson, together with a quartet of conductors, Dell 'Orefice, Cimara, Ruhrseitz, and Dellera appeared simultaneously and sang the Prison Scene at the same time—if not together.

Another surprise scene followed upon this, in which Cavalleria Rusticana was interpreted in the manner of the Teatro dei Piccoli by Dorothee Manski, Ina Bourskaya and Marek Windheim, strung like marionettes, while Robert Armbuster of NBC played the piano accompaniment as a puppet. The *dénouement* came when the ropes twisted into a tangle and the characters landed in a heap together.

In order to further please Mr. Finch, Mr. Edwards then produced a back-stage picture of Madam Butterfly, sung by Thalia Sabani-

(Continued on page 10)

Hitler Attends Wagner Fest Given by the City of Leipsic

Celebrations at Birthplace of Wagner, and Also in Bayreuth, Munich and Milan

Leipsic.—In the presence of Adolf Hitler, as Chancellor of the Reich, accompanied by two of his Nazi ministers, Capt. Goehring and Herr Frick, also the French and Italian Ambassadors and the diplomatic representatives of various other countries, the City of Leipsic honored its most famous son, Richard Wagner, on the fiftieth anniversary of his death. Haus Wahnfried was represented by Frau Winifred Wagner, and her son, Wieland. All these guests had caused wreaths to be placed on Wagner's grave in Bayreuth, and similar tributes were sent by the Crown Princes of Bavaria and Denmark. Numerous musical organizations and institutions, opera houses and German state governments had official representation at the Leipsic celebration.

At an official meeting in the Gewandhaus, the mayor, Dr. Goerdeler, made the welcoming speech and announced that a monument is at last to be erected to the master in his birthplace. The real commemorative address was made by Prof. Max von Schillings, the composer, whose theme was the relation of Wagner to the city of Leipsic. The veteran conductor, Dr. Carl Muck, opened the proceedings by conducting the Parsifal prelude at the head of the Gewandhaus Orchestra, and also conducted the Meistersinger overture. The German minister of finance, Count von Schwerin-Krosigk, spoke on behalf of the guests.

On the same evening Dr. Gustav Brecher, director of the Leipsic Opera, began a special Wagner cycle with a festival performance of Rienzi. A. A.

Bayreuth and Munich Wagner Celebrations

Munich.—Celebrations in honor of the fiftieth anniversary of the death of Richard Wagner were held here on February 12 at the statue of the composer in Prince Regent Square, where many thousands of people assembled. Hundreds of wreaths were deposited. Massed orchestras and choirs performed several of Wagner's famous compositions. On the following day (the actual anniversay day) memorial celebrations were held at Bayreuth, and the freedom of the city was conferred upon Wagner's surviving relatives, Frau Winifred Wagner, Frau Eva Chamberlain, Frau Daniela Thode, Countess Blandina Gravina, and Signor Toscanini, the conductor. R. P.

With Wagner's Baton

Milan.—Werner Wolff, for many years conductor of the Hamburg Opera, was invited to conduct the Wagner memorial performance at the Teatro Fenice in Venice, where the master died. The baton which Wagner used in the last performances during his life was placed at Wolff's disposal for the occasion. H.

THE ESTONIAN "LAULU PIDU"

A Grand Spiritual Gesture

By IVAN NARODNY

WHILE we here in America are upset and depressed about our social-political tomorrow, and seemingly do not know how to get out of it with all our billions of dollars in the banks, millions of unharnessed horsepowers, accumulated food supplies, manufactured goods, and such, the Estonians, a small semi-Mongolian nation (on the Baltic) of a million and a half, hardly out of the Russian yoke and revolution, with no money, no machinery, no stored supplies and riches, as compared even with our poorest States, emerges suddenly on the front stage of the European drama and say like the ancient Greeks: "We have found the solution! Let us come together, sing, play, dance, enjoy asesthetic inspiration, and forget trouble!"

Next summer there will be an Estonian *Laulu Pidu*—National Music Festival—of these Occidentalized Asiastics in Reval, the young republic's capital, for which already 18,000 singers and 700 musicians have registered, including the army choruses, bands, troubadours; briefly, all the singers and musicians of the whole nation. There is to be a national festival holiday week, beginning June 23, with citizens of Estonia pilgrimaging to Reval, to attend the mass concerts and plays. Music of nearly 20,000 living singers, without a mechanical makeshift, will be spread from one end of the republic to the other.

A stadium for 20,000 performers and an audience of 150,000 is already built in the magnificent park which Catherine the Great once planted around her idyllic summer palace, and where in 1787 Commodore John Paul Jones landed on his adventurous sailings across the Baltic from Sweden in a fisherman's boat, when he went seeking a position as admiral in the Russian navy.

Catherine the Great's welcome of an American revolutionist, stepping for the first time on her mighty empire's soil, and the present music festival of a nation non-existent at that time—with 146 years of intermezzo—form interesting historic data. A starving American revolutionist, an adventurous empress, and a singing and dancing nation, when the rest of the world is moaning and groaning under its economic-political burdens. It is the setting for a real drama!

An Idealistic Nation

While America and most of Europe for that matter, are killing their natural song and music through radios, films, jazz, Uncle, on the back corner of the Baltic emerges a small nation, born from the agonies of the World War, ignores all our craze for novelty, our madness for mechanization, and arranges a national holiday week of real human song and play, as if all the depressions, crises, and political wrangles had no existence.

Only a short while ago in Reval were discovered the memoirs of Princess Kourakina, a lady-in-waiting to Catherine the Great, who writes an amusing anecdote about Commodore Jones, which she overheard him telling to Maestro Paisiello, celebrated Italian composer, acting at that time as conductor of the Russian court orchestra: "'I landed in Peval,' said Admiral Jones, 'and all I could do was to whistle "Yankee Doodle," our popular sailor's song, and the inn-keeper did not let me go until he had learned to play it on his fiddle, and I heard a few days later it was a popular song of the town.' Admiral Jones whistled the air to Maestro Paisiello, and he was amused by its tune . . ."

The Estonian *Laulu Pidu* in Reval will be an unusual event during the coming summer of 1933 (with over 600 choral societies, musical clubs and orchestras participating), especially in view of the fact that the bulk of the singers and musicians are farmers, working people, amateurs—the folk. The origin of the festival dates back to the national mythological days when it was a ceremony to Vanemuine, the God of Music.

At the *Laulu Pidu*, which takes place once every five years, the activities are ethnographically and mythologically unique, for all the legendary folk art features are displayed in the true spirit of their traditions. An offspring of the ancient civilized Uighur nation that inhabited the Altai Mountains and the Gobi Desert about 200 to 300 years B. C., the Estonians have kept alive their ancestral culture in their remarkable folklore, their folk songs, their folk dances and the "magic" meaning of music. Estonia is an all-singing nation. One hears singing wherever one goes in this little land on the Baltic: the farmers sing when going to or coming from the fields; the workingmen sing evenings and holidays; the school children sing; the whole army sings; and even the policemen on the streets in Reval, Tartu or Narva play some instruments or sing when on duty. Like the ancient Estonians, their contemporary descendants see an occult power in music. The Estonian National Theatre in Reval, the cultural centre of the national musical life, is far bigger and more impressive with its atmosphere than the Metropolitan Opera House in New York.

Colorful Folk Costumes

The Estonian folk costumes, worn by most of the singers and musicians at the festival, are picturesque and poetic on the stadium as well as in nature, especially the headdresses of the women and the designs of their garments, which make them look from a distance like mediaeval mystery figures in some mythological ceremonies. The Estonian language is phonetic and musical, suited for melodic songs. Their fairy tales and legends have been used by Grimm and Andersen as themes for their individual creations.

I made a special trip to Reval to gather facts about the unusual music festival, attend the rehearsals, see the leaders, and prepare a public statement for the outside world. I called on Juhan Aavik, the general director of the singers, and he directed me to the office of the *Lauljate Liit*—the Singers Guild, who furnished the photographs of the stadium, singers and rehearsals and supplied me with all the necessary facts of the pending event. I inquired from Mr. Aavik how the finances were secured, pointing out that the international Olympic games, American outdoor sport displays, etc., were commercial propositions. Mr. Aavik laughed, saying:

"Our *Laulu Pidu* is a national festival, a spontaneous expression of the people, like religion, so it is only natural that it could have neither any business nor political motives. That would kill the spirit of it. Our stadium festivals are financed by local communities, municipalities, and the national government. The music festivals have far more influence in Estonia than the Olympic games or sports in the Occidental world. With the exception of building the stadium, providing the scenery, and supplying the music to the singers and the musicians, there are no expenses, as all the participants perform free of charge. They even provide their own costumes and bear the expenses of travel and living during the festivals. The national government gives free railroad passes, and the municipality is obliged to provide lodging to the singers and musicians. We charge merely a nominal admission fee—ten cents as a rule—to pay the guards and workmen. Why, there is so much more inspiration in a festival like this when the commercial end is left out of it."

Worshiping the God of Music

Like the Shammanists in Asia, the Estonians on the Baltic associate their supremest divinity, Vanemuine, the God of Music, with sacred hills, valleys and blooming meadows. In the legendary ages, the Estonians worshiped Vanemuine on their sacred Taara Hill at Tartu, a university city about 150 miles south from Tallinn-Reval. There they gathered every summer, sang, played and performed their mysteries in the form of elaborate outdoor musical festivals, dances and pantomimes. This was the origin of the festival which still survives.

The Estonian government and the city fathers of Reval are already working on the preparation of the festival to take place next summer. Music for the choruses and orchestras is being printed, mailed out to the leaders of those organizations, rehearsals are progressing, and Reval is preparing itself in every way to welcome the singers, musicians and guests. The venture being free from business motives and professional ambitions, there will be no publicity for any composers or conductors. All the music and songs will be nationally Estonian, folk and individual compositions, adapted for mass performances. It is thus essentially a folk ritual of unknown antiquity, a grand concert of the united troubadours of a nation.

Mart Saar, Juhan Aavik, Miina Hermann, and I. Turnpuu are the outstanding young Estonian composers, all emphasizing in their works the traditional folk spirit, like their predecessors, even when they use modern forms and methods. Miina Hermann will conduct her own compositions and direct the chorus of 18,000 singers. There are mixed and male choruses, all wearing the national costumes of their regions. On the stadium they look mediaeval and impressive, and they perform the program as if they were assembled in a huge choir loft of a temple. All the numbers that they sing and play are solemn and melodic, like the choruses of the ancient Greek plays. In the Russian and Irish folk music, as in the Estonian, there is much melancholy and sentiment.

Melodic Musical Ideal

"Our music, be it song, ballad or dance, is melodic," commented Mr. Aavik, "we worship melody and prefer harmony to the West European dissonantic modern music. Mythology and folklore form the backgrounds of our aspirations. In our musical themes we are pantheists and dramatic, and follow the footsteps of our nature-worshiping ancestors." A strong imagery goes through all the modern Estonian compositions, which makes them suited for outdoor performances.

All Estonia is dotted with concert stadiums. The stadiums are usually built in the gardens of district musical clubs, singing societies or social clubs. They are found in towns of only a few hundred inhabitants as well as in the large cities of Reval, Tartu and Pernau. What a baseball field or motion picture theatre is to America, a stadium is to Estonia. The stadium is a national institution, where the people gather on summer evenings to hear music, meet socially, and receive aesthetic inspiration. For that reason neither films nor radios have played the cultural havoc in Estonia that they have achieved in the other countries of Europe, and in America.

Estonian music, an offspring of the mythological and the folk, has retained all the mystic glamor as well as the ruggedness of the soil. It flows like a crystal spring from a fabled mountain. Estonian festival numbers have been seasoned for centuries in open sunshine and rain.

While most Occidental music has been developed either for clerical needs or social taste, and thereby has deviated in the course of the past two or three centuries from the aboriginal folk spirit, Estonian music remains distinctly ethnographic.

The *Laulu Pidu* is an example to the rest of the depressed and troubled world, and should be followed everywhere, in order to preserve the musical heritages of the nations and to raise the spirits of their inhabitants.

A TYPICAL ESTONIAN GIRL
in folk costume, one of the singers in a National Chorus of 18,000.

THE PARADE OF 18,000 ESTONIAN SINGERS,
entering Reval from the Stadium.

MIINA HERMANN,
conductor of the Estonian National Folk Festival of Music at Reval in 1933.

SONNET

Your eyes encountered mine, and in that steady gaze
I saw the cool and sturdy strength that I so lack.
The strings upon your harp are temperately tuned,
Not tense, or jangling in the wind all loose and slack;
Can any player bring the hidden sweetness forth,
Awakening the melodies that lie concealed?
I know reserve but intimates potential fire
Banked by a conscious dominance of circumstance;
I, who have scattered music in prolific ease,
Have made no song to match your silent harmony;
Yet would I put my soul into the new-found chords
If I could make your secret strings articulate.

—LILY STRICKLAND.

London Performances Commence Celebration of Brahms Centenary

Beecham's Experiments with Unusual Readings—A Plea for Qualitative Celebrations—Furtwängler Goes Melodramatic—Second Thoughts on Hindemith—Schönberg Conducts, Schnabel Plays — Chamber Music and Song Recitals

LONDON.—London has begun to celebrate Brahms. Individuals and organizations, each in their particular ways. Sir Thomas Beecham and the Royal Philharmonic Society, for instance, did it by trying out some new readings of the familiar D major symphony, which would have sounded like a novelty to Brahms himself, could he have heard it. Beecham, despite the first syllable of his name, is not strong on the sacred Three B.'s. When circumstances compel him, though a heretic, to administer the usual rites, he subconsciously takes his revenge. No doubt he meant to improve on Brahms, take the stodginess out of him; but the operation also removed portions of the lyrical vein, and the patient came near bleeding to death. In a lesser degree this was true of the St. Anthony Variations (of which Toscanini gave an unforgettable performance in the same hall), while the double concerto, with Yelly d'Aranyi and Gaspar Cassado, suffered from disparity of the two soloists' styles.

I don't say that Sir Thomas' attempt to rejuvenate Brahms was unjustified, but the occasion—the Royal Philharmonic Society's Centenary Concert—was not the most appropriate. Then there was Clifford Curzon, who felt an urge to celebrate a composer whose idiom he had but imperfectly mastered, as was shown in the *intermezzi* and *cappricios*. With three companions (including Antoni Sala and Aubrey Brain) he gave to two of the trios performances that might be considered fair, possibly; but festive, never.

Quality Versus Quantity

I dwell on these performances because with the rising tide of Brahms celebrations there goes forth the usual protest against an overdose of Brahms from which we are not likely to recover in time for the next anniversary. Is there no way in which we can escape killing a composer with our affections? Why not try a qualitative rather than a quanitative celebration? Instead of giving three times as many performances of his works, we might give him three times as many rehearsals for each performance, and exclude *a priori* all those performers whose relations have hitherto been merely platonic? In other words, place an embargo on experimental and mediocre performances, just for one year.

The embargo might extend to critics as well as performers. A centenary is generally regarded as a time for revaluations, by the bears as well as the bulls. But the purpose of an anniversary is, after all, to do honor; and if you cannot honor a composer whole-heartedly you might take the opportunity of giving him a second chance. I am thinking particularly of a certain London critic whose idea of celebrating Brahms seems to be quite different, for he took the opportunity of the Philharmonic concert to tell us that Brahms was "not of the calibre of a Wagner or a Wolf." Now everybody is entitled to his opinions, especially if they give him pleasure, but again, the occasion for the remark is not exactly ideal. When 1960 comes around Hugo Wolf will no doubt need the embargo, for there may then be critics who will consider him not of the calibre of say Hindemith or Toch.

Tschaikowsky and Wagner via Furtwängler

Then there is Mr. Furtwängler, who celebrates Brahms with his Berlin Philharmonic Orchestra by omitting him altogether from the programs of his English tour. Wagner, who also has an anniversary this year, duly celebrated in all the opera houses of the world, might well dispense with concert hall orgies, but Furtwängler evidently sees an artistic necessity in playing the Lohengrin prelude and the usual Tristan and Isolde collation for his English admirers, displaying such passion as to wring romantic effusions from female reporters in the yellow press. He also brought with him his latest superheated version of Tschaikowsky's fifth symphony, which proved quite unnecessary for the enhancement of the Berliners' drawing power, for their concerts here are always sold out far in advance. Frankly, I was disappointed, not only in Furtwängler's growing penchant for the lurid; but also in the melodramatic agonies he drew from the pure strains of Weber's Freischütz Overture.

But Hindemith's Philharmonic Concerto (dedicated to the Berliners) was played with such virtuosity that one really felt it to be the first performance the program erroneously announced it to be. I think I owe an apology to Hindemith for not tumbling to its fine qualities after the first hearing here a month ago. These qualities are, to be sure, purely musical rather than emotional, but there is vitality in every bar, and genuine inventiveness in the handling of the variation form. The wit and spirit of the thing, not to mention the masterly exploitation for the different instrumental groups are irresistible. The work ought to commend itself especially to the virtuoso orchestras of the U. S. A. It is needless to add, perhaps, that Furtwängler scored his biggest triumph with his Beethoven, a highly dramatized presentation of the Eroica being the climax of his three London concerts.

Encouraging the Listener

Two other German works of recent vintage were submitted to the judgment of English ears—Schönberg's variations for orchestra, op. 31, and Alban Berg's Lyric Suite. Both have, I believe, been heard in America and need no comment from me. Schönberg himself came over from Berlin to conduct the variations in a B. B. C. Orchestra concert and, considering the preliminary warnings, had an appreciative response. In a prefatory talk on the radio, Ernest Newman told listeners that he had been able to make nothing out of the score and that maybe they might be more lucky, though it was unlikely. It was lucky, perhaps, that the listeners in the hall could not hear his encouraging remarks, or they might have reached for their overcoats and hats. As it was, they no doubt found the musical substance elusive, but must have been impressed with the aristocratic character and the sincere devotional mood of the work, as well as the originality and haunting charm of Schönberg's orchestral blends.

Berg's suite, played by the Kolisch Quartet, previously heard here by a hand-picked audience, improved on a second hearing, though its rather theatrical style and its insistence on weird instrumental effects do not invite a third. Schönberg, by the way, was sandwiched between Richard Strauss' most popular orchestral songs (sung by Elena Gerhardt) and the Eroica (conducted by Dr. Boult)—certainly a severe test—and Berg was wrapped round with Haydn and Schubert quartets.

Britain's Best

The B. B. C. Orchestra, which now bears comparison with the Berlin Philharmonic, had a sold-out house (the very night after the Berliners) with a program featuring Artur Schnabel as soloist in the Beethoven E flat concerto, preceded by Gluck and Mozart, and followed by dear old Leonore No. 3. Schnabel's playing of the great work is now recognized here as the epitome of festive and triumphant pianism, and on this occasion he surpassed himself. The remarkable thing about it to me was that the orchestra, too, surpassed itself, proving that even orchestral players are not proof against the contagion of sincerity and enthusiasm.

The London Philharmonic, running the B. B. C. Orchestra a close second for efficiency, was less lucky on the preceding Sunday, with a program which seemed like a studied affront to the average music lover's taste. Rachmaninoff's Isle of Death (after Böcklin's painting), Spohr's concerto for string quartet and orchestra, Delius' First Dance Rhapsody, and an unknown work by the conductor of the occasion, Geoffrey Toye—really now, if you had a congenital aversion to people sitting in concert halls you could not find a better recipe for keeping them out. The reduced prices, introduced before this concert, proved of no use.

Sunday afternoon audiences, after all, are out to enjoy themselves, not to participate in experiments and exhumations. Here is a perfectly good institution—and one that London needs—threatening to peter out, just because somebody is prescribing the wrong curriculum. People ought to crowd the Queen's Hall for Beecham and the L. P. O. just as they crowd it when Furtwängler plays on the B. P. O. Why do they not? Some of my London colleagues are inclined to call it snobbery. I have better opinion of London audiences; they are too fastidious.

Chamber Music and Singers

The Lener Quartet, which was the "soloist" in the faded glories of the Spohr concerto, also started a series of six concerts at the Queen's Hall, playing Mozart and Beethoven (op. 132). Their polished and sensuous methods were as ever—sometimes too much so—in evidence. Leon Goossens joined three of the players in Mozart's quartet for oboe and strings. More chamber music was heard at the New Sunday Concerts, now a regular feature in the Grotrian Hall, where Kathleen Long and Adila Fachiri played the César Franck and Beethoven's Kreutzer sonatas, and the veteran John Coates sang modern English songs with his accustomed mastery.

Three singers of different styles are to be mentioned. Sydney Rayner, American tenor, sang arias ranging from Gluck to Massenet and German Lieder. His vocal and expressive range is wide and his powerful and beautiful voice indicates the grand opera career. Dorothea Helmrich, who gave an intimate recital including Brahms' Gipsy Songs, and a judicious selection of Schubert, Schumann and Moussorgsky, again displayed her rare capacity of entering into the inner sense of a song. Finally, Else Rykens, a recent newcomer from Holland, confirmed the good impression made at her début in some of the more important Schubert Lieder.

CÉSAR SAERCHINGER.

KLEMPERER HONORED BY HINDENBURG

BERLIN.—Otto Klemperer, conductor at the Berlin Staatsoper, and familiar to New York audiences through guest engagements with the New York Symphony, has been awarded the Goethe Medal by the President of the Reich. P.

Molinari to Inaugurate Summer Series in the Hollywood Bowl

Season Opens on July 4—Eight Ballets to Be Offered—Gabrilowitsch and Harty May Conduct

LOS ANGELES, CAL.—As intimated last week, Bernardino Molinari will conduct this summer at the Hollywood Bowl. In fact, the Italian maestro, re-engaged for the fifth time in six years, will have the honor of inaugurating the eight-weeks' series of thirty-two concerts. The opening date has been set for July 4, according to Manager Glenn Tindall, which constitutes a departure from custom. Heretofore Bowl patrons always had their first innings on the first Tuesday after the "Fourth." As in the past, performances are to take place every Tuesday, Thursday, Friday and Saturday. Judging from the general program trend during the last three years, emphasis, more than ever, will be laid on visual entertainment, i.e., ballets. Of these possibly eight in all may be presented. Rumor has it that Ossip Gabrilowitsch will be featured as batonist and pianist. (He was a recent visitor here. And a very quiet one.) Sir Hamilton Harty, too, has been mentioned, which, coming true, would probably preclude him from a guest-engagement in the winter, when the Philharmonic Orchestra will probably be led by several directors in place of Artur Rodzinski, released to Cleveland. Attendance at the Bowl fell off 13 per cent compared with that of the previous year, but every effort will be made to effect a star-cycle of symphonies under the stars, so as to meet earlier popularity records.

All-Wagner List Played

Dr. Artur Rodzinski was in one of his most Wagnerian moods and not only by reason of an all-Bayreuth program. A large audience had assembled for this Sunday afternoon concert which took the form of an observation of the fiftieth anniversary of the composer, because a bust of the master of music-drama, splendidly modelled by Arnold Foerster had been displayed appropriately in the Philharmonic Auditorium. Special enthusiasm was aroused after the solo-appearance of three Los Angeles singers, Blythe Taylor Burns, soprano; Clemence Gifford, contralto, and William Matchen, baritone, in the first scene from the second act of Lohengrin. This was Mr. Matchen's first public engagement of such major calibre and he revealed propossessing and well-schooled means, together with musical feeling.

Once more Sergei Rachmaninoff played before a sold-out Philharmonic Auditorium, this time giving no less than eight highly pianistic transcriptions of classics, besides the Appassionata and a superb Chopin group.

Notes

William Mathias, former student of Ernest Douglas, of this city, has been awarded an organ scholarship at Yale University.

William C. Hartshorn, musical director of the Vermont Square Methodist Church, led an impressive concert performance of Gounod's Faust at that edifice. The soloists were Morton Scott, Florence Warren, Frank Pursell, William Miller, Alma Alvin Hartshorn, Grace Franson, C. Harold Dick accompanying at the organ. Mr. Hartshorn's command of the score and of the choir merits especial commendation.

Promising creative talent was revealed at the last composition program by students of C. E. Pemberton at the University of Southern California. Particular mention must be made of modern songs by Mary Elizabeth White, who showed conspicuous facility and convincing invention. A sonata-movement by Earle Voorhies showed good taste and genuine romantic trend.

Roy Harris lectured on contemporary American composers at the Los Angeles Public Library.

Dr. Artur Rodzinski has accepted a violoncello concerto by Dr. Alois Reiser of Hollywood for a manuscript premiere at an early symphony concert. Ilya Bronson will be the soloist.

Alfred Newman, musical director for the United Artists Film studio, directed a special Philharmonic Orchestra program of classic and modern repertoire. He was well received.

Numerous and extremely difficult problems of outdoor recording have been solved by Max Steiner, head of the R-K-O music department and Murray Spivack, in charge of sound-effects for the production of the mystery-animal film, Kong.

Dr. Alois Reiser, who directed the overture and special orchestra for the prologue to Cavalcade at the Graumann's Chinese Theatre, the leading local cinema, will return to his post as composer for the Fox Film Studio when the run of the Coward film closes. B. D. U.

Throng Attends Music Festival in Mormon Tabernacle

SALT LAKE CITY, UTAH.—A music festival was held in the Mormon Tabernacle, Ogden, Utah's second largest city, February 6, drawing an audience which packed the historic building. The program was under the auspices of the Mutual Improvement Associations of Ogden and vicinity. There were choruses, solos, quartets and various instrumentalists.

The fifth in a series of musical programs being given this season by the Salt Lake Chamber of Commerce was presented at Memorial House, Memory Grove, on February 5. The program was of an unusually high order, several of the state's best-known artists participating. These included Albert Shepherd and Reginald Beals, violinists, and Mabel Borg Jenkins and Becky Almond, pianists. There is a possibility that the concerts will be extended by another series.

2,500 people heard the program played by the symphony orchestra of the McCune School of Music and Art in the Assembly Hall, Temple Square, during February. Frank Asper was the conductor, and Dr. Florence Jepperson Madsen, contralto, of Provo, Utah, was the soloist.

The Musical Art Club offered its fifth and final concert of the season on February 5 at Memorial House, Memory Grove. This talented group of local artists organized the club last fall.

A baby orchestra has made its début in Richfield, southern Utah. Its twenty-five members range in age from two and a half years of age to five. They are directed by I. G. Hilgendorff. The tots are attracting much attention. F. L. W. B.

Mirovitch Joins Austro-American Faculty

Alfred Mirovitch is joining the faculty of the Austro-American International Conservatory, Mondsee, Austria, this summer. The Russian pianist was a student of Mme. Essipoff and a graduate of the Imperial Conservatory where he was awarded the Rubinstein Prize. He has taken a prominent part in the music life of Europe, China, Japan, India and Java, and has been decorated by kings, viceroys and other rulers.

IN NEXT WEEK'S ISSUE

WHY GOOD SONGS DO NOT SELL—By Geoffrey O'Hara

Lehmann Received Clamorously in Initial New England Recital

Boston Symphony Orchestra Presents Stravinsky's Sacre After Absence of Eight Years

BOSTON.—Lotte Lehmann came for her first concert appearance in Boston and conquered. Having sung here twice during last year's engagement of the Chicago Civic Opera Company, and being preceded, of course, by her tremendous reputation in Lieder, she sang a program of sixteen songs from Brahms, Schumann, Schubert and Strauss, as well as countless extra numbers, at Symphony Hall on February 21.

One does not recall a greater series of demonstrations during the present season than those which greeted the German soprano successively during the concert. The audience, almost in a frenzy of joy, made enough clamor for a crowd ten times its size.

BOSTON SYMPHONY PLAYS LE SACRE

After a lapse of more than eight years, Stravinsky's Sacre was played by the Boston Symphony Orchestra under Serge Koussevitzky at the concerts of February 24 and 25. The work had been heard in Boston only three times previously, and so, far from showing its twenty years' age, it struck the audience with all the force of a novelty. Aside from a few disgruntled individuals who walked out on the proceedings, the composition was received enthusiastically by the audience following a superb performance. Even the men of the orchestra were infected with the prevailing excitement, applauding the conductor from their desks. This was the finest compliment for Dr. Koussevitzky's brilliant direction of the performance. The rest of the program was given over to the Schumann symphony in B flat and a ballet suite from Gluck's operas.

The program of the preceding week, given on February 17 and 18, was a tribute to Wagner, beginning with the prelude and Good Friday Spell from Parsifal and ending with the Beethoven ninth symphony. The chorus was the Bach Cantata Club, trained by G. Wallace Woodworth, and the soloists were Olga Averino, soprano, Nevada van der Veer, contralto, Robert Steel, tenor and Frederic Baer, bass. The performance was imbued with the dynamic and imaginative qualities of Dr. Koussevitzky. It is true that in this symphony one finds oneself at odds with some of Koussevitzky's tempi and means of expression. But that is his prerogative as interpreter. The performance was received by both audiences with great applause.

OTHER CONCERTS

Various other recent concerts remain to be chronicled. The Chardon String Quartet gave the third in its series at Brattle Hall, Cambridge, on February 16, playing a Mozart quintet for two violas in B flat minor, an early quartet of Béla Bartók, and a Schubert quartet, op. 29, in A minor.

Avis Charbonnel, pianist, played at Jordan Hall on February 18. Her program was a remarkable selection from unfamiliar music, including a sonata by George F. Boyle, a set of variations by Paderewski, Druids by Marion Bauer, After Midnight by Rudolf Ganz, and Fantasia Beatica by de Falla.

The program of the Flute Players' Club on February 19 included quartets by Hindemith, Turina and Brahms, and a sonata for two violins by Prokofieff. The performers were Jesús María Sanromá, pianist, and the Burgin String Quartet, made up of members of the Boston Symphony Orchestra, led by Richard Burgin.

STONE LEADS APOLLO CLUB

The Apollo Club, a male chorus led by Thompson Stone, gave one in a series of concerts at the Women's Republican Club on February 21, the music ranging in style from sea chanteys to Negro spirituals, and from folk song to religious and secular choral works.

TENTH INTERNATIONAL MUSIC FESTIVAL

Nine Greater Boston Choruses, representing eight nationalities, competed in the tenth International Music Festival at Symphony Hall on Washington's Birthday. Prizes were awarded, the leaders in the various classes being the A. L. Y. P. S. German chorus, the Polish Society of Drama and Song, and the Greater Boston Negro Male Chorus. Russell Ames Cook led the massed choruses at the close.

Martha Baird

New York Recital
Town Hall
February 19, 1933

Times: "Good tone, sensitive phrasing, clean technique."

American: "Added another brilliant chapter to her local successes . . . marked individuality . . . sincere, thinking, intelligent musician."

Herald-Tribune: "Technical deftness, clarity, accuracy, and temperament."

Post: "Delighted a large audience by her brilliant and artistic playing of Chopin and Brahms. Applause was long, loud, and well deserved."

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Among the recent activities at the New England Conservatory of Music were a students' recital on February 11, devoted mostly to ensemble music; a concert of clarinet music on February 14, played by Bernadette Bertha Giguere, assisted by Einar Hansen, violinist, and Alfred De Voto, pianist, of the faculty; and a pretentious Wagner program, played over a national radio network by the Conservatory Orchestra, directed by Wallace Goodrich.

At a recital in the Longy School on February 21, Helen Barrett, Gertrude Emerson and Walter Cummings, pupils of Margaret Mason, played piano pieces; while E. L. Bilby, a student of Rulon Robison, sang old English and Italian songs, accompanied by Doris Morrison.

Mrs. Agide Jacchia (Ester Ferrabini), whose recently deceased husband was founder and director of the Boston Conservatory of Music, has returned from Italy and is now in active charge of the school here. She contemplates no immediate changes in personnel or policy.

M. S.

Pennsylvania Orchestra Gives Premieres

Works by Boardman and Mueller Led by Hadley

PHILADELPHIA, PA.—The Pennsylvania Symphony Orchestra (Henry Hadley, conductor) gave the fourth concert of the present season on February 19, in the Scottish Rite Temple. It was an extremely interesting concert, in which two numbers were given their premier performances. Symphonic Overture by Otto Mueller (a Philadelphian, and former member of the Philadelphia Orchestra) was conducted by the composer and proved to be pleasing and worth-while. It is musicianly in every respect, showing a fine feeling for the orchestral idiom. Mr. Mueller received an ovation. Herbert K. Boardman's symphony No. 1 in D minor also was enjoyable. Mr. Boardman makes use of jazz rhythms and Indian themes, carrying out his conception of the work as an American symphony. It was melodious, and effectively orchestrated. Dr. Hadley gave it a fine reading and summoned the composer to the stage to acknowledge the warm applause. Ralph Schaeffer, violinist, was the soloist of the evening, playing the Mendelssohn concerto in E minor, with skill and mastery. Master Schaeffer exhibited talent and musical understanding. He was received with prolonged applause by the enthusiastic audience.

PHILADELPHIA ORCHESTRA CONCERTS

Issay Dobrowen, guest conductor of the Philadelphia Orchestra, presented one of the finest programs of his seven-week stay here, on February 17 and 18. Corelli's suite for strings (from op. 5) opened the program auspiciously. For this Mr. Dobrowen reduced the size of the string orchestra, and gave a fine interpretation of the three parts—sarabande, giga (exquisite in its delicacy) and badinerie. The Brahms symphony No. 3 in F was magnificently played. The conductor's reading was forceful, detailed and masterly. The orchestra was at its best, and the applause at the close bespoke the audience's pleasure. After the intermission, Mr. Dobrowen gave a brilliant reading of the Strauss tone poem, Don Juan, followed by the suite from Tsar Saltan by Rimsky-Korsakoff. The latter was in three parts—Tsar Saltan Goes to War, Lament of the Banished Tsarita, and The Three Wonders. Each was eminently descriptive, in the clever orchestration and melodic line. The suite scored heavily, and Mr. Dobrowen was recalled many times at the close.

M. M. C.

League of Composers to Present Works of Music School Graduates

The League of Composers will present a program of works by graduates of the Curtis Institute, the Eastman School of Music and the Juilliard Graduate School on March 5 at the French Institute, New York. Sam Barber, who was a pupil of Rosario Scalero at the Curtis Institute, contributes a setting for Matthew Arnold's poem, Dover Beach, for voice and string quartet, and a sonata for cello and piano. Rose Bampton, contralto, the New York Art Quartet and Orlando Cole, cellist, with the composer at the piano, are the performers. Vittorio Giannini, former student of Hans Letz and Rubin Goldmark at the Juilliard Graduate School, will be represented by a quintet, played by Juilliard artists. Paul Nordoff, for four years the holder of a Juilliard fellowship in piano and composition with Olga Samaroff and Rubin Goldmark, has composed, among other works, a prelude and three fugues which he and Judith Sidorsky will play. The program features another quintet for piano and string quartet by Herbert Inch, graduate of the Eastman School and holder of a fellowship in the American Academy at Rome. The New York Art Quartet and Olge de Stroumillo are the performers. Jeanne Behrend has received all her music training in Philadelphia and has studied with Josef Hofmann and Rosario Scalero at the Curtis Institute. At the League's concert she will play her own variations for piano.

Monath Broadcasting Brahms

Hortense Monath, young American pianist, whose season was opened by an appearance as soloist with the National Orchestral Association, New York, last October, is now giving a miniature Brahms Festival over WOR to commemorate the one hundredth anniversary of the composer's birth. In these

HORTENSE MONATH

programs Miss Monath is featuring Brahms' chief piano works as well as some of his lesser-known music. The broadcasts are sent out each Sunday at noon.

Among Miss Monath's other recent engagements was an appearance at one of Samuel Piza's morning musicales at the Hotel Plaza, New York, in January. The young artist, who has brought several first performances to New York, including works by Schönberg, Berg and Franz Schubert, will be heard on May 6 at the season's last concert of the League of Composers. She is to play a Russian group which includes a premiere of a sonata by Shostakovitch.

Margarete Dessoff to Conduct Sixteenth Century Work

Thirteen members of the Dessoff Choirs, conducted by Margarete Dessoff, will give the first American performance of L'Amfiparnaso by Orazio Vecchi at the French Institute, New York, on March 13 and 20. This composer probably was born in Modena about 1551. He took holy orders in 1586, and was one of the most prominent composers of church music, but, like many ecclesiastics of the Renaissance epoch, his energies were not confined to the church. He had a liking for plays and masquerades, but an aversion to the crudities and gross jests into which the comedy of his time in Italy had developed. L'Amfiparnaso is in three acts and fourteen scenes. This form of music drama is considered a forerunner of opera. L'Amfiparnaso was not designed to be acted. It was only sung, the action of its plot being suggested in the music.

ZLATKO BALOKOVIĆ

Australasia calls "Balokovic Genius."
—*Sydney Sun, Dec. 7, 1931.*

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METROPOLITAN OPERA

(*Continued from page* 5)

THE BARTERED BRIDE, FEBRUARY 20

Smetana's Die Verkaufte Braut (The Bartered Bride) was given its second performance for a laughing, vociferously applauding audience, which thoroughly enjoyed the light scintillant melodies of the score and the spirited and comical acting of the cast. Rethberg (Marie) and Laubenthal (Hans) acquitted themselves admirably, singing with brilliancy. Windheim (Wenzel) was applauded when he made his entrance, and his stuttering and other humorous antics brought peals of laughter from the house. Manski (Kathinka) and Schuetzendorf (Kruschina) were highly amusing as Marie's mother and father. Gleason (Esmeralda) radiated charm in her small role of the tight-rope walking queen of the circus. Gandolfi furnished uproarious fun as Springer, and Tappolet did excellent characterization in the role of Micha. Others of the large cast were Hofmann, Wolfe and Petrova.

Among the happy ingredients of this production were the ballet episodes in each of the three acts, Rita de Leporte and her *corps de ballet* dancing with colorful abandon and gaiety. Artur Bodanzky was the conductor.

TANNHÄUSER, FEBRUARY 22 (MATINEE)

Tannhäuser was given on Wednesday afternoon by a distinguished cast, with Lauritz Melchior in the title role, Elisabeth Rethberg taking the part of her Wagnerian namesake, and Maria Olszewska as Venus. The remainder of the characters included Landgraf Hermann (Siegfried Tappolet), Wolfram (Friedrich Schorr), Walther (Hans Clemens), Biterolf (Arnold Gabor), Heinrich (Giordano Paltrinieri), Reinmar (James Wolfe) and the Young Shepherd (Aida Doninelli). Artur Bodanzky was the conductor. The Three Graces in the Bacchanale were Jessie Rogge, Beatrice Covell and Helen Sumholz. Mme. Rethberg was enthusiastically acclaimed for her tender and appealing delineation of Elisabeth, and Mr. Melchior received an ovation for his projection of the minstrel knight. Mme. Olszewska made a seductive Venus. Mr. Schorr gave generously of his extensive gifts, and the other singers collaborated to round out a performance of distinction. There was a capacity house, with many standees. Before the beginning of the last act, Lucrezia Bori appeared before the curtain and made an appeal for continued support of the public toward the maintenance of the Metropolitan.

ROMEO ET JULIETTE, FEBRUARY 22

Eide Norena made her second appearance with the Metropolitan Opera Company on the Washington holiday evening, singing Juliette in Gounod's version of Shakespeare's romance. Her heroine was convincingly youthful, and emotionally touching, and as in her previous performance of Mimi, Mme. Norena made the character glow with life by means of many suggestive and expert touches. This Norwegian artist is a highly able actress as well as a finished and resourceful singer. The freshness and brilliancy of her voice, as well as its flexibility, are well suited to Gounod's music, which Mme. Norena masters completely as to sentiment and style. She was applauded ardently by the audience.

Edward Johnson, as always, was an engaging Romeo, youthful in looks and figure, and vocally polished and atmospheric. Others in the cast were Ezio Pinza, Gladys Swarthout, Giuseppe de Luca, Henriette Wakefield. Minor roles were sung by Messrs. Bada, Altglass, Picco, Ananian, D'Angelo, and Anderson. Louis Hasselmans conducted.

LA SONNAMBULA, FEBRUARY 23

The second Sonnambula of the season again brought Lily Pons, Lauri-Volpi, Pinza, Ina Bourskaya and Aida Doninelli to the fore in the delightful and mellifluous Bellini work.

Miss Pons, in excellent voice, sang her difficult measures with ease and in perfect pitch. Her phrasing in this typical *bel canto* music was in itself a work of art. Visually, she is an adorable little creature in the role of Amina. Lauri-Volpi's singing, with the exception of the transition passage from the middle to the higher register, has gained in appeal. His ensembles with Miss Pons were lovely, the two voices blending effectively. Miss Doninelli gave her part piquancy in acting and warm coloring in vocalism. Mr. Pinza is a delight to hear if only for the quality of his tones, but fortunately he is a fine artist also. The chorus was in excellent form, especially in the first act. Tullio Serafin conducted.

LOHENGRIN, FEBRUARY 24

An unusually good performance of Lohengrin was offered the Friday evening Metropolitan patrons. The cast membered by Goeta Ljungberg (Elsa), Maria Olszewska (Ortrud), Lauritz Melchior (Lohengrin), Friedrich Schorr (Telramund), Siegfried Tappolet (King Henry), and George Cehanovsky (The King's Herald), sang and acted with such effect that they achieved resounding applause and many curtain calls from an audience which filled almost every seat and was augmented by rows of standees. It is evident this season that the excellence of the Wagnerian presentations have drawn larger audiences than heretofore.

Ljungberg interpreted Elsa with simple sincerity and deep feeling. Hampered by a heavy cold, nevertheless her voice had brilliance and flexibility. The role of Lohengrin suits Melchior completely. He was superb vocally and histrionically. Olszewska's Ortrud is a splendid characterization of hate and sung with amazing volume and intelligence. This reviewer has never heard a Wagnerian scene stopped by applause but during the second act Mme. Olszewska so excited the audience by her acting and singing that they burst into acclamation. Tappolet's King Henry was mimed with regal mien and sung skillfully, as was Cehanovsky's Herald. Because of the indisposition of Artur Bodanzky, Karl Riedel substituted as conductor.

MANON, FEBRUARY 25 (MATINEE)

(*See page* 5)

LA BOHEME, FEBRUARY 25

A Saturday evening performance, at popular prices, proved to be popular also in cast and reception; Mme. Rethberg, in particular, gaining the vociferous approval of the auditors, who recalled her time and again in tribute to her lovely tonalization and deeply felt acting of the troublous romance of Cio Cio San. Lauri-Volpi was the ardent Pinkerton. Aida Doninelli did a Musetta exceptionally attractive in appearance, cleverly spirited in action, and sung brightly and artistically, with a temperamental delivery of the celebrated waltz song. Richard Bonelli was the Marcello of the occasion, his resonant tones, musical shaping of phrases, and vital acting, making for a highly convincing portrayal. Other roles were filled by the resourceful Pompilio Malatesta, and Messrs. Frigerio, Pasero, Paltrinieri, and Coscia. Vincenzo Bellezza was in command of the baton.

Onegin Awarded Swedish Medal

Sigrid Onegin, Swedish contralto, was awarded the gold medal of the St. Erik Society, an organization of her countrymen, at a benefit concert given at the Hotel Astor, New York, on February 24, for her share in the promotion of Swedish art in America. The presentation was made by Dr. Johannes Hoving, president of the society.

Mme. Onegin sang a coloratura aria from Rossini's La Cenerentola, several Brahms Lieder, and songs of many lands, which included a Swedish love song. She was accompanied by Hermann Reutter, who played two short items. The proceeds of the concert were for the aid of the ill and destitute members of the United Vasa Lodges of New York.

H.

Music Teachers League to Hold Conference

The Associated Music Teachers League of New York is to hold a Music Teachers Conference at Town Hall, New York, on March 10. Admission is free, and all music teachers are invited to attend.

Leonard Liebling, editor of the Musical Courier, will address the conference on important problems concerning the teaching profession. Also Dr. George Gartlan, supervisor of music of the Board of Education of New York City, is pledged as one of the other prominent speakers.

A musical program figures in the projected events, and a special brochure with educational material will be presented to the visitors.

Elisabeth Schumann Off for Europe

Elisabeth Schumann, soprano of the Vienna State Opera, sailed from New York by the SS. Majestic on February 25 to rejoin the Vienna Opera for three weeks. She then goes to Paris, Brussels, Monte Carlo, Milan and Switzerland. May will find her in London for the season of opera at Covent Garden. After singing again in Vienna, Mme. Schumann will return to her country place in the Bavarian Alps for a vacation broken by four performances at the annual summer music festival in Munich.

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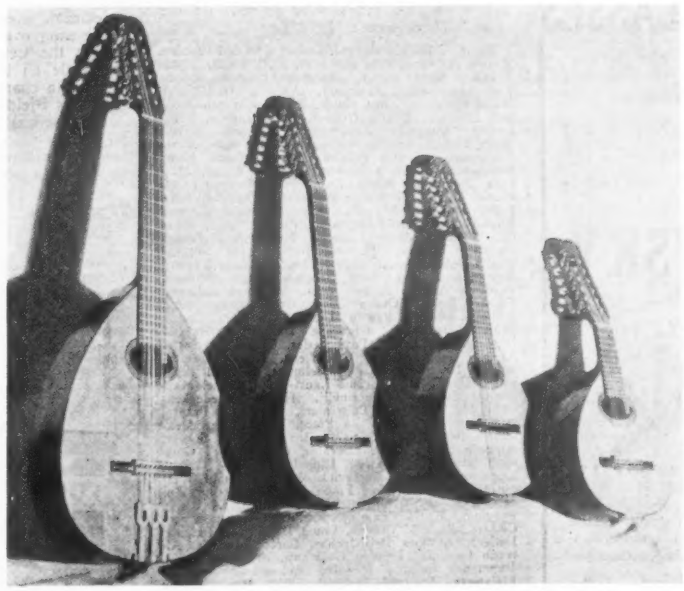

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May Festival in Ann Arbor to Include Choral Novelties

Merry Mount, Opera by Hanson, to Have Première in Concert Form—Budapest Quartet and Onegin Enrich Recital Program

ANN ARBOR, MICH.—Dates for the fortieth May Festival are announced as May 17, 18, 19 and 20. The concerts will include two important choral works, neither of which has been heard in America—Belshazzar's Feast by William Walton, and a new American opera entitled Merry Mount by Howard Hanson, musical director of the Eastman School of Music, Rochester, N. Y. It is likely that Serge Koussevitzky will present the Boston Symphony Orchestra in the Walton composition in March, but Merry Mount is to have its world première at the May 20 festival concert in Ann Arbor, by special arrangement with the Metropolitan Opera Association, for which it was written. It is to be done in concert form with a number of eminent artists in the solo parts, the University Choral Union and the Chicago Symphony Orchestra, and will be directed by the composer.

A complete announcement of the May Festival artists will be made within the next few weeks.

CONCERTS DELIGHT

Two splendid concert offerings have enriched the season's program at Ann Arbor during February, namely, the Budapest String Quartet and Mme. Sigrid Onegin, contralto. Both were received with an enthusiasm which indicates matchless success in musicianship and presentation. The wide variation of the numbers helped to add interest.

The Budapest recital with works by Debussy, Schumann and Schubert, recalled the remarkably fine work of the Kneisels in coördination and tone shading. One could not hope for finer execution of chamber music, and the number of encores demanded by the audience at the end of the program proved its appreciation.

Mme. Onegin's recital was a delightful experience, so much so that her audience refused to leave the auditorium when she had completed her numbers, which consisted of a Rossini aria, several Schubert songs, and a group of folk songs in their original languages. By reason of her charming personality and her inteligent use of a beautiful contralto voice, Mme. Onegin fixed more firmly than ever her position here as a successful artist. Her able accompanist, Hermann Reutter, played a Mozart sonata as one program number. H. T.

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Metropolitan Surprise Party

(*Continued from page 5*)

eeva and Mario Chamlee, who fought and bickered with each other in the wings, yet made love beautifully when playing in front of the imaginary audience.

AN OPERATIC NIGHT CLUB

The last event of the surprise party was a night club scene in which the artists of the company, past and present, were the guests and the vaudeville bill included the Ponselle Sisters; the Apache team of Pons and Melchior; Ljungberg, the Swedish Goose Girl; Rita de Leporte, the Dancer; Grace Moore as The Dubarry; Tito Schipa, the Italian Street Singer; and Stueckgold and Schuetzendorf, the German Comedians. This part of the entertainment was amazingly successful and had a spontaneity which was infectious to the last degree. Rosa and Carmela Ponselle made a hit with their singing of Santa Lucia as did Lucrezia Bori with her song, La Violetera. But the most convulsing act was the Apache Dance by Lily Pons as the hardboiled Parisian bandit and his "moll," Lauritz Melchior. Their contrasting size, their excruciatingly funny costumes and the subtle humor of the pantomime brought yells of delight from the packed house.

The final event of the evening had Rosina Galli conducting the orchestral accompaniment to her ballet, the "Galliettes," in the Dance of the Hours. At the conclusion of the dance the corps de ballet formed a great birthday cake, decorated with silver figures '25 and twenty-five arms holding twenty-five electric torches.

AMBASSADOR PRESENTS DECORATION

Giulio Gatti-Casazza was present in his box and stood and bowed, waving his arms in thanks at the conclusion of the brilliantly successful party. During the intermission he was presented by the Italian Ambassador, Augusto Rosso, with the Grand Cross of the Order of the Crown of Italy.

Many operatic celebrities of the present and of bygone years were present on the stage. There were:

Merle Alcock, Grace Anthony, Cecil Arden, Martha Attwood, Rose Bampton, Kitty Beale, Sophie Braslau, Vera Curtis, Margaret Fatman, Editha Fleischer, Olive Fremstad, Amelita Galli-Curci, Mabel Garrison, Alma Gluck, Frieda Hempel, Kathleen Howard, Louise Hunter, Clara Jacobo, Frida Leider, Margaret Matzenauer, Elizabeth Mayer, Mary Mellish, Lillian Moore, Nina Morgana, Maria Olszewska, Frances Peralta, Faina Petrova, Elena Rakowska, Elisabeth Rethberg, Jessie Rogge, Marcella Sembrich, Marie Sundelius, Marion Telva, Marie Tiffany, Henriette Wakefield, Phradie Wells, Pearl Besuner, Ina Bourskaya, Leonora Corona, Ellen Dalossy, Aida Doninelli, Philine Falco, Dorothea Flexer, Helen Gleason, Margaret Halstead, Dorothee Manski, Queena Mario, Eidé Noréna, Thalia Sabanieeva, Gladys Swarthout, Elda Vettori, Armando Agnini, Max Altglass, Paul Althouse, Pasquale Amato, Angelo Bada, Vincenzo Bellezza, Richard Bonelli, Otello Ceroni, George Cehanovsky, Hans Clemens, Fausto Cleva, Giuseppe Conca, Walter Damrosch, Giuseppe De Luca, Rafaelo Diaz, Adamo Didur, Paul Eisler, Claudio Frigerio, Arnold Gabor, Louis Gruenberg, Henry Hadley, Orville Harrold, Louis Hasselmans, Edward Johnson, Jules Judels, Giacomo Lauri-Volpi, Lionel Mapleson, Giovanni Martinelli, Hanns Niedecken-Gebhard, Giordano Paltrinieri, Tancredi Pasero, Armando Petrucci, Millo Picco, Ezio Pinza, Alexander Sanine, Carl Schlegel, Friedrich Schorr, Antonio Scotti, Tullio Serafin, Giulio Setti, Giuseppe Sturani, Siegfried Tappolet, Deems Taylor, Lawrence Tibbett, Frederick Vajda, Reinald Werrenrath, Arthur Allen, Paolo Ananian, Arthur Anderson, Robert Armbruster, Jack Arthur, Armando Borgiolo, Mario Chamlee, Frank Chapman, Pietro Cimara, Richard Crooks, Louis D'Angelo, Riccardo Dellera, Antonio Dell'Orefice, Carlo Edwards, Alfredo Gandolfi, Ludwig Hofmann, Frederick Jagel, Raymond Knight, Rudolf Laubenthal, Pompilio Malatesta, Wilfred Pelletier, Karl Riedel, Leon Rothier, Kurt Ruhrseitz, Alfio Tedesco, Armand Tokatyan, Marek Windheim, James Wolfe.

Without doubt, this Surprise Party was the most spectacular operatic event in the history of the Metropolitan Opera Company.

TRIBUTE TO IMPRESARIO

After the show the company's leading artists, its superb squad of conductors, the orchestra and a large proportion of the 700 men and women in the general personnel toasted their chief at a supper in the Met's roof theater.

All of the singers now connected with the company signed a parchment accompanying their gift of a gold plaque inside a cigar box of silver, although there were no cigars. The signatures were also engraved in the box upon the top of which the initials G. G. C. were formed in emeralds, diamonds and rubies, respectively.

On the scroll accompanying the gift was this message:

"1908-1933

"Giulio Gatti-Casazza

"The Metropolitan Opera artists whose signatures are herewith appended desire to congratulate you upon completing the twenty-fifth year of your wise direction of the artistic course of the Metropolitan Opera. And they wish to express to you their appreciation of your skillful, conscientious management of the Metropolitan Opera, to which you have so unselfishly devoted yourself."

In the offices and back-stage Mr. Gatti-Casazza expressed his thanks to all with a statement posted on the bulletin boards. It read:

TO ALL MY COLLABORATORS

That Is, to All Belonging to the Metropolitan Opera Association Incorporated of New York

I wish to express my deep and sincere gratitude for the proofs of sympathy and approval given me by my collaborators, on the occasion of my twenty-fifth year of direction of this great institution. To all of them I send a well-deserved word of thanks, because if I have obtained some good results, this is due, above all, to the ability, zeal, devotion, and esprit de corps which they have shown in every circumstance. To my thanks, I want to add the best wishes for happiness, good health and prosperity.

GIULIO GATTI-CASAZZA.

New York, February 26, 1933.

Astrid Fjelde's Radio and Concert Schedule

Astrid Fjelde, soprano, returned recently from a tour of the Middle West. She was soloist with the Apollo Club of Minneapolis,

ASTRID FJELDE,
soprano.

Minn., on February 7 and two days later sang at the Agricultural College in that city. There followed a private musicale and a broadcasting engagement over WDAY in Fargo, N. Dak., which station she helped to dedicate. Returning to Minneapolis, Miss Fjelde sang over KSTP, was heard in recital at the Central Lutheran Church, and was made an honorary member of Sigma Alpha Iota chapter.

In Miss Fjelde's forthcoming itinerary are several reëngagements for the spring. At the present time she is appearing over National Broadcasting Company stations, where she has been heard since 1926.

Bryn Mawr College Hears Curtis Quartet

The Curtis Quartet gave a concert on February 16 at Bryn Mawr College, Bryn Mawr, Pa. Their program included Haydn's string quartet in D, op. 64, No. 5; Turina's Invocation of the Toreador; and a Mozart quartet. An encore was Scherzo by Harl MacDonald.

Milstein Receives Ovation in St. Louis

Alexander Steinert's Legende Sinfonica Played—Myra Hess Packs Howard Hall

ST. LOUIS, MO.—Nathan Milstein was accorded an ovation when he appeared as soloist with the St. Louis Symphony Orchestra at last week's concerts, presenting the Goldmark violin concerto. At its conclusion, he was not allowed to retire until he had regaled his seemingly insatiable audience with three encores—two Paganini Caprices, and a Bach prelude. Milstein has reached the zenith of his art. His astounding virtuosity, noted particularly in the Paganini Caprices, places him among the great violinists of modern times. The Goldmark concerto, which has not been heard hereabouts for many seasons, was given a capital performance. A warm, sensuous tone, perfection of phrase and a patrician style of delivery, revealed this work as one of far greater importance than previous performances by artists of lesser musical insight suggested.

Vladimir Golschmann, in addition to a faultless orchestral accompaniment to the concerto, programmed the Schubert Rosamunde overture, Alexander Steinert's Legende Sinfonica (played here for the first time), and Ravel's second Daphnis and Chloe suite. The Steinert opus betrayed influences of this American composer's long association with contemporary Frenchmen. It lacked originality and held but little subject matter that has not been oft-times discussed. The Ravel suite was delightfully performed, and once more showed the hidden beauties of modern music that can be brought to the surface under the baton of an expert conductor. The orchestra is making a short tour this week, giving concerts in Evansville and Lafayette, Ind., and Champaign and Bloomington, Ill.

MYRA HESS DELIGHTS

Myra Hess was the attraction that packed Howard Hall February 17, for the fourth concert in the Principia series. This eminent pianist was in the height of form in a program of classic and modern music which she made so deeply impressive that her audience demanded and received one encore after another. Miss Hess is held in high esteem in this locality through the lingering impression she made on previous visits as soloist with the St. Louis Symphony Orchestra. This is the first time she has appeared in recital here, and her admirers were much in evidence. We have had symphony soloists among the piano clan that have managed to sweep an audience off its feet, only to prove disappointing as solo recitalists. But not so with Miss Hess. She is equally great in either capacity. Her deep-rooted musicianship assures the stamp of authenticity in the interpretation of the masterworks, and whether concerned with classic, romantic or modern, she is infallibly impressive.

WIGMAN GROUP APPLAUDED

Mary Wigman and her corps of dancers occupied the third evening of the Civic Music League series at the Odeon on February 21. Attractions pertaining to the dance seem to fare especially well here, and have for many years. Miss Wigman being no exception to the rule, drew a capacity house. Her dance cycle, The Way, was the offering. In spots it was colorful and rather interesting, but on the whole, monotonous. We recognize Miss Wigman as a trail blazer and an artist in her own right, and the twelve girls accompanying her have had meticulous training. But the general acceptance of this form of the dance by cosmopolitan audiences, especially those far removed from educational centres, is some distance off. O. C.

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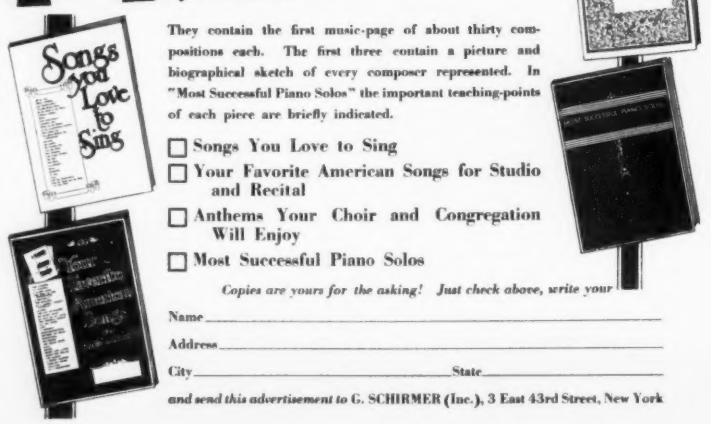

They contain the first music-page of about thirty compositions each. The first three contain a picture and biographical sketch of every composer represented. In "Most Successful Piano Solos" the important teaching-points of each piece are briefly indicated.

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Music Notes From Coast to Coast

BINGHAMTON, N. Y.—Oslaf Trygvasson recently presented his piano pupils in recital at the Arlington Hotel ballroom. Most of the numbers were for two pianos. The piano solos by Sonia Feinbloom were among the outstanding selections performed. Others on the program were Mary Alice Brownlow, Ida Cotton Feek, Lillis Witter Stack, Ruth Bornman, and Claude Warren. Mr. Trygvasson and Claude Warren played Saint Francis Walking on the Water (Liszt) and Ruins of Athens (Beethoven-Liszt).

The February meeting of the Harmony Club was held at the home of Mrs. Charles Allaben, when Elizabeth Britton acted as guide on a "tour" to London. H. L. Balfour, teacher of Miss Britton, sent his greetings to the club from London. Also, a communication was received from James Friskin, formerly of the Royal College of Music in London. Eloise Heffelfinger read an article entitled London and Its Organs, and also gave a biography of Sir Arthur Sullivan. A chorus sang numbers from the Mikado (Sullivan); Alcinda Cummings, violinist, played sonata in D Minor (Joseph Gibbs), with Sonia Feinbloom at the piano; Mrs. Truman Lacey sang Who'll Buy My Lavender (Edward German), with Edith Breckenridge accompanying. Miss Breckenridge also played Mendelssohn's prelude in E minor. Emma Jane Williams and Rachael Merrilees played piano duets consisting of three dances from Henry VII (German). Mrs. J. Herbert Mungle sang Moon at the Full (Sir Landon Ronald), with Mrs. Douglas Feek at the piano.

Thelma Gaskin, pupil of Julia Allen and radio prize-winner, gave a recital of vocal selections in the Monday Afternoon Club House for an appreciative audience.

Kate Healy, supervisor of music in the city schools, is giving talks on music, and the children are offering vocal and orchestral programs over the local station WNBF.

Francis Frank, organist at First Presbyterian Church, is holding a series of organ recitals. I. S.

BIRMINGHAM, ALA.—The Birmingham Music Club presented the Minneapolis Symphony Orchestra (Eugene Ormandy, conductor) in a brilliant concert that was dedicated to the memory of Weenona White Hanson, vice-president of the club and member of the executive board of the National Federation of Music Clubs. This memorial concert drew a packed house to the Temple Theatre, with the executive board of the Music Club (Mrs. J. W. Luke, president) occupying the boxes. The orchestra offered on its program the Leonore Overture (Beethoven); symphony in D minor (Cesar Franck); Death and Transfiguration (Strauss); and the prelude to Die Meistersinger (Wagner). These works were played with the usual high efficiency of this splendid orchestra under the baton of Ormandy, and enthusiastic applause followed each offering. Several encores were demanded. A children's matinee was given in the afternoon, with 5,000 children attending.

Lawrence Tibbett, extraordinary artist of the Metropolitan Opera Company, was presented in the Temple Theatre under the auspices of the Birmingham Music Club, before a capacity audience. This favorite singer received an ovation upon his entrance, and vociferous applause followed each number. The audience was particularly enthusiastic when the singer responded to popular demand and sang some of his moving picture songs. He gave a generous program of operatic arias, German Lieder, songs in English, French, and Italian, and his perfect enunciation in all languages won unstinted praise. Stewart Wille played perfect accompaniments.

The Birmingham Music Club offered its usual Morning Musicale, presenting Andrew Hemphill, director of music at Birmingham-Southern College, who gave a program of choral music by selected members of the Men's and Women's Glee Clubs under his direction, and a male quartet. The entire program was well done, showing excellent training by the director. The male quartet was outstanding, their blended voices winning much praise.

The Birmingham Music Teachers Association held its regular monthly meeting at the Southern Club, with Bonnie Howard, of the Misses Howard's School for Girls, as leader. Mrs. W. C. Vail read a paper, On Richard Wagner. Mrs. Burkett, Lowela Hanlin, Corrie Handley Rice and Lila Belle Redd played ensemble numbers, while Reba Tolhurst and Mrs. W. T. Ward were heard in solos.

Two Atlanta artists, Julia Oliver Eckford, pianist, and Marguerite Cooper, violinist, were featured at the Sunday Musicale offered jointly by the Music Teachers Association and the Music Club in the ballroom of the Tutwiler Hotel. They played a charming program, giving movements from Strauss and Lazzari sonatas. Miss Eckford also played a group of piano solos. Flora's Holiday, an arrangement of old English melodies by H. Lane Wilson, was also given by Birmingham singers. A. G.

BUFFALO, N. Y.—Yehudi Menuhin, youthful violinist, drew storms of applause upon his appearance at Consistory Auditorium, under the local management of Zorah B. Berry. A program that would have taxed an older artist was played with breadth of style, poise and finish, with absolutely no mannerisms. At the close of the programmed numbers an ovation was tendered him by the large and appreciative audience, three additional selections being granted. His accompanist was Arthur Balsam.

A recent concert of the Buffalo Civic Orchestra, given in the Albright Art Gallery, in memory of Richard Wagner, also included the Romeo and Juliet music by Tschaikowsky. The deep interest of the large audience, who completely filled the Sculpture Court, was evidence of appreciation. At a Sunday evening "pop" concert the opening selection was Centennial March, by a member of the orchestra, H. J. Flumerfeldt, and which was directed by Erich Beu (assistant to Conductor John Ingram). This, together with the Rev. Father Bonvin's suite Wittekind, met with acclaim. The concert (under the direction of Mr. Ingram) was highly successful.

The fourth Sunday evening ensemble concert, given in the home of Mrs. Laurence D. Rumsey, brought an enjoyable program of Mozart compositions. Anna Kowalska, pianist, with string quartet and second piano accompaniment, gave a beautiful performance of Mozart's concerto in A major. Miss Kowalska's spirited style and cultivated musicianship won the hearty approval of her audience. Robert Hufstader supplied splendid support at the second piano.

The operetta, Bastien and Bastienne, presented by Helen Minchen, Kenneth Hines and Joseph Phillips, under the direction of Mr. Hufstader, with string quartet and piano accompaniment, was vociferously applauded by the large group of musicians and friends present.

An array of performers gave the last Saturday afternoon musicale of the Chromatic Club. These included Ruth Koehler Nichols, contralto, accompanied by Mr. Hufstader; Louise Sleep, lyric soprano, with Mrs. Willard Rice at the piano; Charlotte Smith Mott and Ilona McLeod, pianists. The Saint-Saëns concerto op. 22 in G minor, was given a brilliant performance by Mrs. Mott, assisted by Miss McLeod at the second piano. Mrs. Sleep's presentation of one Brahms and five Franz songs with excellence of interpretation, diction and musicianship, won her audience, an encore being granted. Mrs. Nichols' rich voice was especially effective in the Mio Fernando (Favorita aria), and the German and English songs were commendable. Both accompanists furnished excellent support.

The Chordavox String Quartet, organized by Julian Caster, gave its first public recital recently in the Chapter House. Mr. Caster, first violin, Eugene Kappler, second violin, William Schimpf, viola and Fred Caster, cello, in their performance of the quartets; the soloists, Martina Bement Baker and Myrtle Foster MacCollum sopranos, in their offerings (with string quartet accompaniments, arranged by Julian Caster) scored a success, the large audience signifying their approval in hearty applause. A Country Dance by Mary M. Howard, Julian Caster's Irish Rhapsodie and Southern Rhapsodie, were features of the program.

The Guild of Allied Arts presented an enjoyable musical program under the direction of Marguerite Davison, in the combined studios of Miss Davison and Miss Wheeler. The participants, William Fahrbusch, Dr. John Ragone, Marjorie Wetter Ralls, Helen Dutch, Mrs. Mark Denkinger, Ethlyn Hood, Marie Mohr, Miss Davison, and accompanists Donalda Armstrong, Florence Reitzel, Marguerite Galley, and Olive Frost, were highly appreciated in their varied selections for piano, cello, voice and violin.

Helen Garret Mennig, now located in Paris, is giving a series of recitals for piano and violin, in conjunction with Michaela Sweerts, Belgian violinist. February 6 was the date of the first, when a program by Bach, Handel, Eccles-Salmon and Tartini was presented.

Under the direction of Jessamine Long, the Washington Birthday musicale at the Town Club was placed in the Civil War period and interpreted by Southern songs and Negro spirituals. Those participating were Mmes. Cody, Richardson, Graves,

(Continued on page 15)

THE SONG THAT HAS AWAKENED DEEP HUMAN EMOTION ON TWO CONTINENTS
THROUGH THE FERVENT AND GOLDEN-VOICED APPEAL OF
JOHN McCORMACK
"BLESS THIS HOUSE" STRIKES AN INTIMATE NOTE IN ITS DIRECT AND SIMPLE BENEDICTION ON THE HOME—TO-DAY, MORE THAN EVER, OUR STRONGHOLD OF PEACE AND CONTENTMENT

BLESS THIS HOUSE

Words by HELEN TAYLOR

No. 1 in B♭ No. 2 in C No. 3 in E♭

Music by MAY H. BRAHE

Moderato. (With much feeling)
Bless these win - dows shin - ing bright, Let - ting in God's heav'n - ly light;
mp
poco rall. a tempo.
Bless the hearth a - blaz-ing there, With smoke ascend - ing like a prayer; Bless the folk who
poco rall. a tempo.
with feeling rall. a tempo.
dwell with - in, Keep them pure and free from sin; Bless us all that we may be
with feeling rall. a tempo.

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NEW YORK CONCERTS

FEBRUARY 20

Gregor Piatigorsky Standing in the first rank of cellists today, Gregor Piatigorsky, Russian artist, fully deserved the crowded house and resounding plaudits that greeted his recital at Carnegie Hall.

He played a comprehensive and unconventional program with Beethoven's variations on a theme by Mozart, Bach's solo suite in G major, the concert-giver's transcription of Weber's piano sonata in C, Debussy's sonata, and short pieces by Scriabin, Moussorgsky, Granados and de Falla.

Piatigorsky has all the qualities required by a real master of the cello—intensive and refined musicianship, easy expertness in fingering and bowing, a voluminous tone that glows with warmth, and fancy and temperament in interpretation and delivery.

Stylistic authority marked the rarely heard Beethoven composition. Breadth of musical view and uncommonly smooth phrasing and "crossing of the strings," distinguished the commanding Piatigorsky's art in his presentation of Bach. The Debussy sonata found its ideal voice in flowing and elegant utterance. The player's transcription of the Weber piano pages is done with deep musical knowledge and due regard for the romantic content of the music.

Jubilant reception of the entire recital led to an added gift of encores from the picturesque and gracious Piatigorsky.

Bartlett and Robertson Musically satisfying and pianistically and interpretatively arresting, was the Town Hall recital of that highly gifted English duo pair, Ethel Bartlett and Rae Robertson. Their ensemble art has established itself in New York as a leading concert feature of the past few seasons and on this occasion another demonstration of their fine qualities again gave much pleasure to a large and thoroughly delighted audience.

The program began with a suite put together and arranged by Cyril Scott, of an invention, sarabande and gigue, by Bach. Then followed Brahms' sonata in F minor, op. 34B, Bax' The Poisoned Fountain, Henselt's Si oiseau j'étais and Leo Pavia's concert paraphrase on themes from Strauss' Fledermaus.

Invidious it would be to single out any one number for special praise, where there was such an unbrokenly high level of conception and performance, but perhaps there should be emphasis particularly of the crisp touch in the Bach numbers, the lovely, suffused tone in the Bax piece, and the broad, authoritative grasp given to Brahms. That composer reconstructed his two-piano sonata through various evolutions, for he first sketched it as a string quartet, and in its final form it became the piano quintet in F minor. It is a work of especial interest to students and musicologists.

Florence Page Kimball Steinway Hall held a capacity audience of fashionable aspect on Monday night to hear Florence Page Kimball, soprano, in recital. The program was framed to show the artist's skill as a linguist as well as vocalist, the program comprising texts in Italian, German, French and English. For the first category there were items by Torelli, Bononcini, Pizzetti and Cimara; the Lieder group was by Wolf, Mahler and Strauss. Two Debussy songs—Le Balcon and Chevaux de Bois—and two by Fauré—Nell and Fleur Jetee—made up the French offerings. In English there were Loeffler's To Helen, O Mistress Mine (Quilter), Nocturne (Dougherty) and Floods of Spring (Rachmaninoff). The singer has a voice of pure quality and even texture, expertly used and faithful to pitch. Her interpretations speak of temperamental warmth, taste and response to musical content. She was applauded with keen enthusiasm, and recalled repeatedly after each group. Celius Dougherty provided musicianly accompaniments.

FEBRUARY 21

Philadelphia Orchestra Issay Dobrowen, effecting his temporary New York farewell, made his program climax musically with the third symphony by Brahms, in a reading of intensive style, atmosphere, and emotional fervor. It was a convincing performance, and executed by the eminent orchestra with richness of tone, plastic balance, and sparkling execution.

An opening suite by Corelli had the necessary clarity, chasteness and rhythmic firmness.

Strauss' Don Juan, warmly conceived by the conductor, revealed further glittering virtuosity by the orchestra, which also furnished a shower of brilliancy and dash in the concluding suite, from Rimsky-Korsakoff's The Tale of Tsar Saltan.

Dobrowen was given a warm and sincere applausive "au revoir" by his audience.

Elsa Alves Hunter Robert Schumann occupied Elsa Alves Hunter for the second concert in her series of Lieder recitals at the Barbizon Plaza on Tuesday evening.

It was a rich store from which to choose. Throughout Schumann's musical biography there is the fresh spirit of the romance and poetry of his time. They were the days of Heine, who brought his simple, lyric verses to the door of his most simple countrymen, for he was of them. It was leisurely, human verse, and the pictures of his refreshing imagination were transported into words with the deft skill of an able craftsman. Kerner, Morike, Uhland, were of his little group. There were others, but these were represented on Mrs. Hunter's list, which included Schneeglöckchen, Waldesgespräch, Stiller Vorwurf, and a host of others.

From their homely, or romantic, or sad thoughts, Schumann wrought his exquisite songs, fashioned after ten years dedicated only to piano composition. It is inevitable that the very breath of his songs should be in their accompaniments, on which they depend for their form and nuance. The piano held Schumann's interest for reasons other than that it was his first love. His time saw the perfected piano as we know it today, and its possibilities intrigued him, quite as the early impressionists were fascinated by Monet's revolutionary color creeds. The contrasting melodies, exquisite legato, and sheer romance flower in the songs of Schumann, and here the union between words and music is perfect.

All this was the Schumann Mrs. Hunter honored. Her skill in understanding the inherent passing moods of the poets is no small talent. There was genuine beauty in her musical miniatures, and she was sensitive to the most delicate nuance. No less able was Elmer Zoller, whose accompaniments deftly moulded the separate style of each song, giving the music its uncanny individuality.

Barbara Blatherwick For her recital at Town Hall, Barbara Blatherwick, coloratura soprano, whose work is familiar from previous appearances before the New York public, chose a program of light and appealing numbers. Her list opened with Bononcini's Per la gloria d'adoravi, Chaminade's Plaintes d'Amour and Aupres de ma mie, Delibes' Les filles de Cadiz, and the exacting aria, Ah! Non credea from Sonnambula by Bellini. Of interest was a group of vocal settings of Chopin melodies, including Seize Ans, Plainte d'Amour, L'Oiselet and Coquette. The aria, Trahir, Vincent, from Gounod's Mireille, a group of Franz Lieder (Abends, Mädchen mit dem rother Mündchen, Mein Schatz ist auf de Wanderschaft, and Er ist gekommen) led the way to a brace in English including My Lovely Celia by Munro, The Lass with the Delicate Air by Arne, A Maid Sings Light by MacDowell, and Joy by Cadman. Claude Gonvierre was an assisting artist at the piano.

FEBRUARY 22

Juilliard Chamber Music Concert Vocal music of Schumann and Brahms comprised the Wednesday evening chamber music concert at the Juilliard Auditorium. The singers were Helen Snow, soprano; Janice Kraushaar, contralto; Charles Carlile, tenor; and Raymond Middleton, bass. The Spanisches Liederspiel of Schumann came first, then three Brahms works, Der Abend, op. 64, No. 2, Wechsellied zum Tanz, op. 31, No. 1, and the Liebeslieder for piano (four hands) and vocal quartet. For this last, Carl Friedberg and Ernest Hutcheson were at the piano. Edmund Horn accompanied the other numbers. The familiar Juilliard stamp of musical worth and meticulous training marked the performance. The vocal balance and coloring of the various combinations, the effectiveness of the solos and the fine shading of the accompaniment were of characteristic excellence. Mr. Friedberg and Mr. Hutcheson blended their notable gifts to form an ensemble of tonal and expressive symmetry. An audience which packed the hall applauded with keen appreciation.

Ossip Gabrilowitsch and Albert Spalding One of those rare evenings that come too seldom in the course of a New York concert season was provided by Gabrilowitsch and Spalding in the first of two sonata recitals in the Town Hall. The combined artistry of these outstanding figures in their respective fields endowed a program of the most rewarding musical content with interpretative and tonal magnificence. The capacity audience, including many eminent confrères of the artists, rewarded these performances with an enthusiasm that had special significance, since it came from a gathering of the elect.

Opening their recital with Beethoven's sonata in C minor, op. 30, No. 2, the artists soon effected ideal adjustment of their individualities in an ensemble of potent beauty. One was equally impressed by the mellow sonority of Gabrilowitsch's piano performance, with its rare and grave tonal coloring, unique justness of rhythmic accent and majestic surmounting of every technical problem; and by Spalding's moving and exquisite playing of the violin passages, infused with a peculiar delicacy and warmth, reticent and always highly expressive.

The most brilliant achievement of the evening was the projection of Mozart's sonata in E flat major (K. 380). A work of mingled poignancy and gaiety, striking a deeper note than many other of this composer's pages, it found convincing interpreters in the distinguished co-artists. The verve and sprightly grace with which the opening allegro was performed, and the beauty with which the rare harmonic design of the andante was traced, remain as treasurable memories to those who were privileged to applaud them. As a final reward came Brahms' noble and thrice-familiar sonata in D minor, op. 106, into which the artists poured the fruit of much mellow reflection on the problems of art and of life. It was a reading touched by individual accents, less of the bravura type than of close communion with the message of the composer. At the close, the celebrated performers were many times recalled by a grateful audience.

FEBRUARY 23

Philharmonic Orchestra Bruno Walter, a long time friend and ardent disciple of Gustav Mahler, conducted that composer's second symphony, in C minor, at the regular Thursday and Friday concerts of the Philharmonic Orchestra at Carnegie Hall. The same programs also presented Brahms' Rhapsody, for alto solo, male chorus, and orchestra. Sigrid Onegin assisted in the latter work, and with Jeannette Vreeland, soprano, appeared also in the Mahler music. The choral support in both compositions came from the Schola Cantorum.

Walter's championship of Mahler is well known and he believes thoroughly in the talents of that much discussed composer. The present review does not intend to carry that discussion any further. For every emphatic "yes" as to the worth of Mahler, there is an energetic "no" from the opponents of his music. What boots it, therefore, to add another "no" to the chorus.

Mahler is generally popular in Central Europe, and apparently nowhere else. In America, the consensus of opinion seems to be that he conceived, in his symphonies, gigantic "programs" which exceed their musical settings in imagery, exposition and worth. There are interesting episodes in the second symphony, but as an organic whole the work is musically rambling, rather cheap in thematic material, and strongly lacking in inspiration and nobility. The conductor gave of his best in the reading, and the orchestra, chorus, and soloists aided with vim and faultless art. There was much applause of a kind that seemed somewhat of a partisan nature.

Brahms' Rhapsody is not one of the best of that master's works, but in comparison with its partnered piece (which it preceded) loomed large as a towering achievement in tonal creation. Mme. Onegin sang her measures with abundant, rich voice, moving interpretation, and impeccable taste and musicianship. She registered with full effect also in the Mahler symphony. That work had the added advantage of Jeanette Vreeland's cooperation. Her lovely, clear soprano tones, vibrant and exquisitely controlled, were put in the service of an intensely musical delivery, with text enunciation of uncommon transparency. Both artists won individual applause of generous degree.

FEBRUARY 24

Nathan Milstein A large audience of the faithful among lovers of violin music gathered in Carnegie Hall to applaud this recital by Milstein. The personable young artist revealed in striking fashion that he has developed, since his first American appearances a few years ago, into a first-rank performer. The second half of his concert, devoted to lighter music of virtuosic character, brought some dazzling feats of bravura playing (particularly in three unaccompanied caprices by Paganini). It was playing, moreover, always musical in its character, infused by warmth of tone, a brilliant vitality and temperamental fire, as well as a human quality far removed from some of the arid displays of technic occasionally set forth by mature players who are somewhat weary of their art.

The concert opened with three substantial works, a sonata by Pergolesi, the partita in D minor for violin alone by Bach, and the sonata in G major, op. 30, No. 3, by Beethoven. The Pergolesi had a winning and beautifully modelled performance, one of

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warmth and charming grace, while the Bach was set forth with a command of structure and tonal variety that might have been the envy of many a veteran. Sensuous qualities of tone added emotional power to the violinist's playing of the Beethoven; a spontaneous, rather than a traditional reading.

The remainder of the program included Bartók's sonatina on Transylvanian folk themes, a brilliant *genre* work of racily descriptive quality; Dohnányi's soulful Andante rubato alla zingaresca, imitating the devices of gypsy players; the Paganini caprices in G minor, No. 5, E flat, No. 14, and A minor, No. 16; Riesemann's arrangement of the Dance of Sacrifice from Moussorgsky's Salammbo; Arthur Hartmann's superb transcription of The Bumble-Bee from Rimsky-Korsakoff's Tsar Saltan (easily the best of several arrangements, repeated after much applause); a version of the berceuse from Stravinsky's Fire Bird, and Novacek's familiar Perpetuum mobile. Throughout the program there was stormy applause, and many encores were granted, including a Bach praeludium. Emanuel Bay was at the piano.

FEBRUARY 25

Young People's Philharmonic Concert While all the world is fashioning laurel wreaths and orators are scanning their choice apostrophes to lay at the feet of Wagner and Brahms, the merrier, kinder world which Ernest Schelling created just ten years ago has been agog with plans to celebrate, too. But it must be a surprise for Uncle Schelling, and what should it be? Surely something that would please him, and something no one else could give. Little heads were held together, and at last they had it. A great book, holding the signatures of his thousands of young friends. So the book was fashioned —a beautiful crimson leather one, with illuminated parchment pages, inscribed "To Uncle Ernest Schelling on the Tenth Anniversary of the Children's Philharmonic-Symphony Concerts, with love and gratitude from hundreds of his young friends, whose names are signed herein."

Taken unawares, Uncle Schelling was speechless, and his faltering "Thank you," told his little kingdom that his heart was full, and a tear or two or three that it was brimful.

But of course this was all a complete surprise, and Schelling had prepared his own gift for the anniversary concert. He brought Chopin himself to this gay concert, in reminiscences gathered by him during his boyhood when he studied piano at the Conservatoire in Paris under Mathias, Chopin's pupil. There were rare photographs of Chopin, manuscripts, and passing memoirs, all gifts to Schelling from his teacher. And he played Chopin's F minor concerto, "a gem," so performed as to reveal its many beauties.

John Powell's Natchez on the Hill, opened the gala day, and there was also the lament and scherzo from Sir Hamilton Harty's Irish Symphony. The War March from the Schelling suite, Morocco, brought the concert to a resounding finish.

Josef Lhevinne Beethoven and Brahms furnished the bulk of the program which Josef Lhevinne presented in his inimitable manner at the second of his Carnegie Hall recitals of the season. He began with the first composer's rondo, op. 51, No. 2, a piece of crisp and scintillant playing, faultlessly modelled, and went on to the sonata, op. 81A (Les Adieux), which he outlined, as usual, with his rare tonal attributes, with impeccable phrasing, with minute command of detail, and easy surmounting of every technical problem. More triumphs were reserved for the groups which followed.

The Brahms section was opened with the capriccio, op. 116, No. 7; and two intermezzi (same op., No. 2, and op. 119, No. 3), in which the pianist gave free rein to sweep and impetuosity of performance, endowing his playing of these works with gratifying sonority and rhythmic subtlety. The climax of the program came with his playing of Books I and II of the Paganini Variations of the same composer, one of the most formidable items of the piano repertoire. Epithets are inadequate to describe the variety of tone coloring and dynamic devices which the distinguished technician of the keys summoned to his performance of this masterwork. It was an object lesson in the art of pianism that caused delighted gasps from his listeners to punctuate the playing at many junctures. This was Lhevinne in his rarest form, one of the towering virtuosi of his period, in serene mastery of his medium.

Last came modern works, Une barque sur l'ocean by Ravel, Debussy's La terrasse des audiences du claire de lune and Feux d'artifice—brilliant evocations of impressionistic style, as played by this artist, and finally, a resurrection of Tausig's Gypsy Airs, which in its day may have rivalled the Liszt rhapsodies as a display piece but today sounds like an echo of those still vital creations. At the close, the usual rush of admirers to the platform began, and there was an after-recital of Chopin works, nuanced with *élan*, fancy, and brilliance.

Lotte Lehmann A matinee recital by Lotte Lehmann, at Town Hall, drew a capacity audience to hear the whole souled singing art and interpretative skill of this abidingly ingratiating soprano. The program was designedly of elevated popular character, with many of the best-known examples from the treasure trove of Lieder by Brahms, Schubert, Schumann, Grieg, Wolf, Franz, Sibelius, Mendelssohn, and Strauss. In all her numbers, Mme. Lehmann again delighted with her artistically directed voice of rich coloring, her clarity of diction, and her convincing exposition of all the moods and emotions in the master songs she performed. She won rapturous response from her hearers, and, of course, they won graciously given encores. Erno Balogh was at the piano.

Nina and Westell Gordon A program somewhat lighter than the customary run of Town Hall entertainment, was given in that auditorium on Saturday evening by Nina and Westell Gordon, soprano-pianist, and lyric tenor-cellist. The Dream from Massenet's Manon, sung by Mr. Gordon, was a concession to music of the more serious order. Mr. and Miss Gordon have voices of ingratiating quality, and their offerings were varied, including lively impersonations by Nina of Helen Morgan, Maurice Chevalier, Beatrice Lillie and Sir Harry Lauder, and a group of songs by her brother, playing his own cello obbligato. There were several numbers by Westell Gordon himself—among them The Lantern Time of Love, Like a Romance in a Story, and The Song You Sang at Twilight (new)—all melodic and pleasing. The two introduced another member of the family, their mother, who reaped much applause for her singing of The Last Rose of Summer and an encore. The audience was good-sized and warmly appreciative.

Columbia University Symphonic Band Showing what may be accomplished in raising the brass ensemble to the status of an artistic organization, the Columbia University Symphonic Band, under its conductor, Harwood Simmons, gave a highly creditable concert in this Carnegie Hall appearance. The program included several items of considerable worth. Gustav Holst's second suite for military band, based on old English folk-tune material, proved delightful in its clever use of Morris Dance themes and more moving lyrical bits, and it was played with effect. Daniel Gregory Mason's Divertimento No. 1, for symphonic band, had its first performance —a colorful and animated composition, distinctly present-day in its harmonic feeling and rhythmical propulsion. It, too, had, successful presentation and the composer was called on to bow at the end.

Ethyl Hayden, soprano, the soloist in a recitative and air from Gluck's Iphigénie en Tauride, disclosed the clarity of voice and mastery of style for which she is known, giving exquisite purity of tone to her serene performance of the beautiful classic air. She was heartily received.

Other items on the generous list included the Marche Militaire Française from the Algerian Suite of Saint-Saëns, the Caucasian Sketches of Ippolitoff-Ivanoff, the intermezzo from Bizet's L'Arlesienne Suite No. 2, The Golliwogg's Cake Walk by Debussy, the bacchanale from Saint-Saëns' Samson and Delilah, and Sousa's march, The Stars and Stripes Forever. In the intermission, Dr. Mason spoke on the musical training of college students.

FEBRUARY 26

Philharmonic Orchestra A concert of high musical quality although of no sensational degree of novelty was given by the Philharmonic in its Sunday series at the Metropolitan Opera House, this being the last appearance of the season as conductor by Bruno Walter. The only quasi-novelty was a transcription for orchestra by Eliot B. Wheaton of a six-voiced fugue in C minor from Bach's Musikalisches Opfer, the famous but little-known work that the composer dutifully wrote and sent to Frederick the Great after his historical Potsdam visit.

Mr. Wheaton has succeeded well in his avowed aim to "preserve the dignified and weighty tone of the original and . . . render clear the movement of individual melodic lines." Yet it seems that the fugue itself, though masterfully constructed, is less rewarding to the ear in actual performance than a multitude of other Bach works, in this form, not excluding the stupendous collection in The Art of Fugue. Perhaps the rather earnest and leisurely performance accorded the work last Sunday, despite the fine sonority given by the various choirs, made for undue monotony. One wished for the brilliancy of tone and exciting cumulative effect that the Philadelphia Orchestra under Stokowski gives to Bach's mightiest structures.

Ossip Gabrilowitsch, as distinguished soloist in Brahms' piano concerto No. 2, in B flat major, furnished one of the outstanding performances of this or any other musical season. It was such a reproduction of the solo part of this brilliant and spirited work as the composer must have dreamed of when he conceived the sportive measures of the final Allegretto. Here the melody was tossed back and forth between pianist and orchestra like some exquisite shuttlecock. Throughout, the stylistic qualities of Gabrilowitsch's performance, combined with his clear and incisive tonal qualities, poetic coloring, and technical brilliance to make the playing rarely satisfying both to mind and emotions. Walter's finely conceived orchestral performance supplemented to perfection the art of the soloist, who was many times recalled at the conclusion.

The second half of the concert was devoted to a tonally warm and spontaneous performance of the Schubert symphony in C major. At the conclusion, Mr. Walter's many admirers gave him a parting ovation.

Shan-Kar The season's farewell program of Uday Shan-Kar with Simkie, Kanak-Lata, Debendra, Robindra and others of his Hindu company, drew a capacity audience to the New Yorker Theatre on Sunday evening. There were sixteen numbers, offering their usual vivid and varied glimpses of the dance art and music of India. The success of this group may be measured by the fact that this was the twenty-third New York program since they were introduced early in the season. At the conclusion of the program, in response to the insistent applause, Shan-Kar bowed his thanks to the audience and to his manager, Sol Hurok, and gave assurances that he and his company would return to New York next season.

Bartlett and Robertson European Schedule

Ethel Bartlett and Rae Robertson, English two-piano specialists, were among the passengers leaving New York February 25 on the SS. Majestic. Miss Bartlett and Mr. Robertson are opening their concert season abroad with a recital at Wigmore Hall, London, tomorrow (March 5). This will be followed by a concert tour of Holland, including appearances with the Concertgebouw Orchestra under Willem Mengelberg in the only concerto Mozart wrote for two pianos and orchestra—the concerto in E flat. On the invitation of the Ukranian Philharmonic Society, the two British pianists will make a Soviet tour in September, playing in Leningrad, Moscow, Odessa, Kieff and Kharkoff.

Sevitzky for Paris and Berlin

Fabien Sevitzky has been engaged as guest conductor for two concerts of the Pasdeloup Orchestra in Paris and two concerts of the Berlin Philharmonic. One of those in the German capital will be an all-Beethoven program in the Philharmonic's Beethoven series.

Lotte Lehmann Sails

Lotte Lehmann, German Lieder singer, having completed a coast-to-coast American tour of thirty concerts, sailed for Europe February 25 on the SS. Majestic. Mme. Lehmann's spring bookings include engagements in Paris and later in London at Covent Garden.

Marion Armstrong Married

Mrs. Edward Lawson Armstrong has announced the marriage of her daughter, Marion, to Horace John Morse in New York on February 11. Miss Armstrong is connected with the Betty Tillotson Concert Bureau.

Schlusnus Returns to Europe

Heinrich Schlusnus sailed for Europe on the SS. Bremen, February 24. The baritone is returning to Germany to resume his appearances at the Berlin Staatsoper which were interrupted by his visit to America. He also is to give recitals throughout the continent.

Boston Emphatically Recognizes Artistry of

BRUCE SIMONDS

Boston Transcript, Dec. 8, 1932,
By A. H. M.

BRUCE SIMONDS IN HIS FINEST FORM

Playing was of a piece with the planning of the program. One could not get away from the snap of the rhythm in the fugato contained as middle portion of Bach's Toccata . . . Perhaps the greatest surprise of the evening came with Mozart's little sonata. A wealth of hidden coloring came from the variations. The minuet was all grace and suavity. And for once "Alla turca" held something to justify its title. Yet the pianist held the highest climax down to a mild forte, proportioned all else accordingly. Thus a Mozart that was well-nigh ideal was achieved.

The pianist is to be congratulated for choosing from Schumann the pieces called collectively "Kreisleriana" rather than following in the beaten path and playing once more the Carnival or the Symphonic Studies . . . And Mr. Simonds was as much in the vein in drawing the passion, the whimsicality, the humor and the freakishness, the inwardness, the tenderness of his and Schumann's subject as he was in finding new things in a well worn sonata of Mozart. . . .

Of course all the innate fineness of Mr. Simonds's playing came to the fore in Debussy's "Reflections in the Water." And the "Evening at Granada," all too often an enticing but rather empty picture, was last evening laden with intriguing rhythms, tempting tunes and atmosphere enough to supply a small army of "impressionists." A finer performance one could hardly imagine . . . One marvelled at the pianist's sheer strength as well as the ferocity of his conception in the playing of Bartok's "Allegro Barbaro."

Boston Herald, Dec. 8, 1932, by E. B.

He is a delightful performer, sensitive and resourceful, and fully sympathetic with his instrument. To his qualities of delicacy, grace and clarity, he has added sonority, a sense of climax and drama, and no little fire. He now commands not only fluid and melting tone, but rich, singing and powerful tone. To his evocative gifts, always poetic and deft, he has added a firm sense of style and structure for larger and more massive works. . . . His Bach last night was broad, sonorous, dignified. . . . Mr. Simonds has ever been one of the most interesting interpreters of the music of Debussy to be heard about Boston. His playing of "La Maja et le rossignol," one of the loveliest excerpts from "Goyescas," was the gem of the smaller pieces.

Boston Globe, Dec. 8, 1932.

Bruce Simonds, one of the most sensitive and discriminating of pianists once again displayed the remarkable versatility of his powers to a large audience . . . Mr. Simonds is an artist who can play all of this music equally well. His Bach last evening was a study in finely-drawn and neatly-shaded musical "line." The Mozart Sonata was impeccable in style and faithful to the letter of the score. Mr. Simonds' performance of this beautiful work was unobtrusively masculine; the outlines were sharply chiseled, and the scale passages rippled smoothly and evenly.

Boston Post Dec. 8, 1932,
By Warren Storey Smith

Mr. Simonds' programmes always suggest his discriminating taste and his unwillingness to be a slave to routine. In his playing of Schumann's tonal portrait of the eccentric and lovable Johannes Kreisler of E. T. A. Hoffmann's fantastic tale, Mr. Simonds disclosed to a greater degree than heretofore a capacity for imaginative and romantic performance . . .

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Juilliard School Presents The Coronation of Poppea

Scenes From Monteverdi Opera Given First New York Hearing—Gianni Schicchi Also Performed—Student Singers and Orchestra in Excellent Representation

The first New York performance of scenes from Monteverdi's The Coronation of Poppea was linked with an English version of Puccini's Gianni Schicchi, in the second program presented by the opera school of the Juilliard School of Music, at the concert hall of that institution on the afternoons of February 23 and 24, and the evenings of February 24 and 25.

As on former occasions, Albert Stoessel, musical director of the opera school, conducted a cast of singers and an orchestra chosen from the student body of the institution, with members of the Oratorio Society of New York and the New York University Glee Club supplementing the ensemble in the Monteverdi work. There were again alternating casts for the principal roles. Alfredo Valenti acted as the efficient stage director, and also designed the scenery.

The Coronation of Poppea, first heard in Venice in 1642, contains twenty-six scenes, of which five were selected and edited by the late Vincent d'Indy for presentation by the Paris Schola Cantorum in 1905. This version was used in the present performances. The French master reconstructed the accompaniment for approximately the same orchestra used by the composer, with a "realization" of the original figured bass accompaniment. On this occasion, a modern version of the cembalo was employed with a reduced orchestra largely of strings.

Story of the Opera

The scenes presented were superb in their color and contrast, though there was an inevitable feeling of incompleteness, of excerpts torn from their setting, and a consequent lack of unity in the work. The d'Indy version opens with a scene before the house of Otho, who returns from a mission to Lusitania to find his wife, Poppea, confused in her manner, and guesses the truth when he stumbles over one of Nero's servants posted before the house. After a brief scene of reproach to Poppea, he rushes away. Two guards, left alone, then scold each other for having slept on duty, and discuss the affairs of Rome. Nero enters with Poppea and bids her farewell, promising to make her Empress. In the second scene, Seneca, the philosopher, commanded to die because he has opposed Nero's casting off of his wife Octavia, bids farewell to his followers, who mourn his approaching end. As a contrast, a wholly unrelated scene shows a page in Nero's palace making love prettily to a lady-in-waiting. The fourth scene shows Octavia bidding farewell to Rome in a lofty and moving aria, surrounded by her saddened attendants. The final tableau is a scene of splendor, in which Nero seats Poppea on the throne and crowns her with his own hands, while the obedient populace acclaims them.

Score of Impressive Beauty

The music of Monteverdi retains its freshness and melodic appeal with striking success in this opera. It sounds no more outmoded than the operatic scores of Handel, one of which was previously presented this season by the Juilliard forces. Monteverdi was something of a radical in his day, introducing harmonic progressions that pained the theorists of the period. Although, in this work he follows the traditional succession of recitative and aria, there is a flexibility about the former portions of the score, an expressive imitation of human accents of joy and poignancy, that redeems the traditional *secco* quality.

Outstanding among the musical portions heard were the chorus of Seneca's followers, extremely original for its day in chromatic and contrapuntal design; the graceful duet of the page and the lady-in-waiting, sung charmingly by Helen Marshall and Ruth Chapelle, which comes down to us, fresh and moving in its emotional appeal after nearly three centuries; the noble air of Octavia, voiced with sumptuous tone at the opening performance by Janice Kraushaar; the lyrical and impassioned duets of Nero and Poppea; the conversation of the guards, which sounds a surprisingly realistic note; and the instrumental interludes, without exception lofty in their serene melodic flow.

Musically, the guidance of Mr. Stoessel was of a distinguished sort. His orchestra played with a power, fullness and delicacy of dynamic gradations surprising in a student ensemble. The vocal contributions also included many details worthy of enthusiasm, while the stage action and diction of the young singers was commendable. The choral episodes were sung with a surety wholly admirable.

The mounting accorded the work by the Juilliard forces was one of distinction and beauty, informed by a modern spirit of plastic design. The tableau revealing Seneca and his followers grouped about him was as richly costumed as a Renaissance painting. Mr. Valenti is to be congratulated on his work in this department.

Those heard in the various productions included the following: Poppea, Apolyna Stoskus and Margaret Olson; Octavia, Janice Kraushaar and Florence Vickland; Page, Helen Marshall and Alma Milstead; Lady-in-waiting, Ruth Chapelle and Helen Snow; Otho, Harold Boggess; Nero, Malcolm Hilty and Willard Young; Seneca, George Newton and Robert Geis; First Soldier, John Barr and Lancelot Ross; Second Soldier, Floyd Worthington.

Schicchi Delights

The classical manner was effectively laid aside for a romping and high-spirited portrayal of Puccini's merry one-acter. The ensemble stage direction of Mr. Valenti was worthy of commendation, and the orchestra of Mr. Stoessel played brilliantly. Use of an English translation by Percy Pitt rendered the action much more amusing and intelligible, though there is some room for doubt concerning the advisability of mating an alien text to the highly characteristic musical style of Puccini.

The title role, as sung at the opening performance by Julius Huehn, was especially praiseworthy. Others who stood out in the initial cast were Charles Haywood, a dashing and full-voiced Rinuccio, and Ruthe Huddle, who sang the appealing air of Lauretta with professional flair. The various comedy and character parts were done with amusing effect.

The complete casts included the following: Schicchi, Julius Huehn and Raymond Middleton; Lauretta, Ruthe Huddle and Ruby Mercer; Zita, Pauline Pierce and Beatrice Gilman; Rinuccio, Charles Haywood and Roland Partridge; Gherardo, Jack Seulitrinic and John Barr; Nella, Rose Yelenich and Helen Marshall; Gherardino, a juvenile role, in which Norman Hutcheson Duffey had a success all his own; Betto, Mordecai Bauman and Donald Beltz; Simone, Roderic Cross; Marco, George Britton and Harold Boggess; La Ciesca, Annamary Dickey and Ruth Chapelle; Spinelloccio, George Newton; Amantio di Nicolao, Floyd Worthington; Pinellino, Robert Geis, and Guccio, Gean Greenwell. R. M. K.

Depression Has Advanced Interest in Musical Art, Says George Wedge

George A. Wedge, director of the Juilliard Summer School and head of the theory department at the Institute of Musical Art, New York, feels that, contrary to the general idea that music has been seriously affected by the present depression, it has really advanced in the interest of people in general.

"One of the reasons for this," he said, "is that the depression itself has forced upon people the necessity of entertaining themselves in a less costly manner than formerly. They are beginning to realize the pleasure that can be derived from an evening spent in making music even if it is only group singing or playing simple duets on the piano. Then, too, the actual conditions in music are vastly different than formerly. Everyone is more or less music-conscious, largely due, of course, to the radio and to the increased educational value in music.

"Now more than ever before is it necessary for instructors in music to be thoroughly grounded in every aspect of music and to keep constantly in touch with the most up-to-date methods of pedagogy."

According to Mr. Wedge, who has been an instructor in the theory of music for twenty years, the evolution in teaching even during this past decade has been astonishing.

"Formerly there was little general instruction in music. Young ladies studied it as a parlor accomplishment and for use as a livelihood only if they were unsuccessful in the matrimonial lists. Boys were not encouraged to study music. The object in studying was to play pieces that would dazzle the audience by virtuosity. The music and its meaning on the whole were considered secondary. The kind of instruction usually offered to students at that time started them off playing five finger exercises, scales and arpeggios. These were a necessary evil but had no direct bearing upon the compositions played. Students were supposed to keep time, but nothing was ever done about really rhythmical performances. The finished product or interpretation was either what the teacher could remember of what she had been taught, or what she heard the great artists do at some time or other and more than likely merely what the teacher herself felt about the composition.

Changed Conditions Today

"Conditions today, however, are vastly different. There is a new formation of thought approaching any subject in general education, let alone music. Students will not accept the type of instruction formerly given. They want to know the whys and wherefores. They want reasons for everything they are asked to do. Nowadays a music teacher must be concise, direct and, above all, effective in developing musicianship in the student. Students are no longer content to practise exercises without knowing their meaning and application. They must understand what they mean to play, the planning and effect in all compositions; the reason for the need of phrasing and other technical requirements. In other words, the husk of artificiality has been shed."

That is what the teachers under Mr. Wedge's direction at the Juilliard Summer School are trying to do for the students.

"One of the important innovations made in the school," Mr. Wedge stated, "is longer periods of private study. Many teachers on their own account, when not too pushed by pecuniary difficulties, added weekly class lessons in order that students might have time to discuss their problems and consider the different musical phases of their work. I feel that there should be greater flexibility in these instruction periods and have included in the program for the coming summer two one-hour class lessons weekly, as well as private lessons."

The Juilliard Summer School is a separate undertaking from the Juilliard Graduate School and the Institute of Musical Art. It was started last season at the instigation of John Erskine, president of the Juilliard School of Music, because he felt that an opportunity should be open to students to obtain instruction in New York City during the summer months comparable to that which may be obtained during the winter season. Mr. Wedge was appointed director. He organized the faculty and planned the curriculum, placing special emphasis on the department of music education. Last season over 300 students were in attendance and the advance enrollment for the coming season has encouraged Mr. Wedge to enlarge the faculty and to increase the program. C.

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KNOWLEDGE OF CLASSICS NECESSARY TO MASTER MODERNS, SAYS CARA VERSON

CHICAGO.—In talking recently about interpretation of the moderns Cara Verson, the pianist who specializes in entire programs of modern music, expressed the belief that the reason many young artists fail to give an interesting interpretation to the modern schools of music is due to their lack of knowledge of the classic schools. "Someone has called Wagner the 'Father of modern music,' but I should prefer to go back to Bach, and even farther to trace the influence on the music of today," she said.

Continuing on the subject, this "musical rebel," as she has been termed, said, "In the counterpuntal music of Bach, we find undoubtedly the source of inspiration for the latter works of Schönberg. What a thorough knowledge of counterpoint a Schönberg, a Szymanowski or a Stravinsky has. How important it is for an interpreter of present day music to have a knowledge of the works of the immortal Johann Sebastian. To appreciate thoroughly and interpret the delicate illusive music of Debussy, it is necessary to know something of the Greek and ecclesiastical modes of which he often makes use. How can the artist interpret a Scriabin sonata if he has no idea of the form of a Beethoven sonata? To understand the former he must be able to compare them in structure so he will know where the more modern composer has broken away from the strict sonata form and written almost free fantasies in some cases, and in others, for example the fifth sonata (op. 53) of Scriabin, where he adheres in greater part to the classic form though making it a sonata in one movement.

TECHNICAL EQUIPMENT

"The young artist must be well equipped technically, for the modern repertoire is a far greater tax on his technical equipment than the classic or romantic. The finer his sense of rhythm and his ability to play compound rhythms without jerkiness, the better. He must have a fine knowledge of the possibilities of the pedals, for the modern school requires a much more intricate and subtle pedaling than the older schools. To attempt to interpret the moderns without a thorough knowledge of the older schools is like building a house on sand, without firm foundation."

Music Notes From Coast to Coast

(*Continued from page* 11)

Charters, Milliman, McClurken, Mathieson, McCollum, the Misses Long, Rozan and Schwob.

Ragnhild Ihde, director of the Ihde Choral Club of women's voices in Lockport, N. Y. (a new organization), reports that the club has been engaged for the following appearances: a concert at Humboldt Park M. E. Church; First M. E. Church in Lockport, and a concert in Olcott at the Universalist Church, with Mrs. Ihde as soprano soloist.

At the informal concert of the Orpheus, in their club rooms, Audrey Ely, soprano, is to be the soloist. William Breach will conduct, with Mrs. Breach as accompanist.
L. H. M.

DETROIT, MICH. — The Detroit Symphony Orchestra offered but three compositions at its twelfth pair of concerts at Orchestra Hall, February 2 and 3, viz., Beethoven's overture Coriolanus, Carpenter's suite, Adventures in a Perambulator and the first symphony in E minor by Sibelius. The latter formed the whole second part of the program and was given a reverent reading by assistant director Victor Kolar and his men, the former being brought back time and again by the prolonged applause of the audience.

The gifted Chicago business man John Alden Carpenter's Perambulator Suite, which depicts the impressions of an infant on a bright forenoon, is a frothy character and was cleverly played. The Beethoven overture opened the program, which proved one of the most delightful of the season.

Ilya Schkolnik, reputable concert master of the Detroit Symphony Orchestra, again added to his laurels at the Saturday night "pop" concert, February 4, in Orchestra Hall, when he played the Sibelius concerto for violin and orchestra in D minor and was given an ovation. The program opened with the overture to Rimsky-Korsakoff's A Night in May, and included Mendelssohn's Athalia, Debussy's scherzo from a string quartet and Nicolai's The Merry Wives of Windsor. As a compliment to the students of the two high schools present in full force, the orchestra played Mr. Kolar's spirited march, The Titans.

Jeanne Reol Beaume, violinist, assisted by Morton Sultan, ten-year-old pianist, Justine Pearsall soprano, Adolph Becigneul tenor, Leo Delorme baritone and Gilbert Beame cellist, gave an exceptionally interesting evening of music at the Detroit Institute of Arts, February 10, to a fair-sized audience. These concerts are free to the public.

The American Little Symphony (Valbert Coffey conducting) presented the second program in its series at the Detroit Institute of Arts, February 14. A program of Italian and Spanish music including as assistant artists, Mischa Kottler, pianist and Theodore Smith, Grace Thomas and Esther Grimshaw in Spanish dances, was given. Mr. Kottler was heard in the chamber symphony of Wolf Ferrari (the only symphonic work of this master) and the Corelli concerto grosso, No. 8. Two of Milhaud's Saudades de Brazil and a seldom-heard overture by Rossini, Italians in Algiers, completed the bill.

The American Little Symphony is an outlet of the Detroit Symphony Orchestra, and this group of musicians is doing highly commendable work.
R. C. B.

EL PASO, TEX.—The First Presbyterian Vesper Service Choir, consisting of fifty voices directed by Mrs. Frank Murchison, is prominent in this city's music life. An orchestra conducted by Richard Davis accompanies the choir. A program of Negro music was presented by the Douglas Colored School Chorus at a meeting of the music department of the Women's Club, February 1. Mendelssohn's St. Paul was sung by the choir of St. Clement's Church (Walter Davis, choirmaster) on January 29.

Florence Watkins will teach again at the Chicago Musical College, Chicago, during the master class summer term of 1933. The MacDowell Club presented a Wagner and Liszt program on February 14. The piano recital of Marguerite H. Hartsook on February 16 at the Radford School for Girls, performed before an appreciative and enthusiastic audience, was a brilliant exhibition of the skill of the young pianist.

The Morgan-Baker Studio Saturday morning recitals are proving of great interest to young students in El Paso. Margarieta Medrano, of Chihuahua, Mex., offered piano solos before the Pan-American Round Table at the home of the president, Mrs. W. R. Brown. Robert Stephenson, of the Morgan-Baker Studio, gave a recital recently at the MacDowell Club.
F. W.

MIAMI, FLA.—Eva Gordon Horadesky, contralto of Chicago, was the artist introduced by Bertha Foster in the Roney Plaza lounge, February 23, at the third in a series of morning musicales. Miss Horadesky has a clear voice, and personal charm enhances the true musicianship in all of her work. Hannah Asher, of the Miami Conservatory of Music, was at the piano.

The Mana-Zucca Music Club presented Shura Cherkassky, pianist, in the White Temple, February 21, to a large and enthusiastic audience. His masterful technic and interpretations held the rapt attention of even the youngest student in the audience. Three numbers on the program were by Mana-Zucca: Fantasie-Rhapsodique, Sketch and Zouaves' Drill.
A. F. W.

NEW HAVEN, CONN.—The leonine Paderewski gave an entire Chopin program here in the fourth concert of the Woolsey Hall Series. He played with a fascinating abandon, as far as the notes and the spirit were concerned, and showed himself as still a courageous pianist. The audience rose to greet him and applauded the legend of Paderewski as well as his art.

The Fisk University Choir was received here with enthusiasm. Singing early Italian music as well as Negro spirituals, they excelled in intelligent part singing, unanimity of phrasing, and particularly gave the impression of enjoying themselves, which is no small element of mood projection.

The New Haven Symphony Orchestra presented a new work in the composition, Largo from Symphony in E minor, by Luther Noss, a former student of the Yale Music School. The work shows imagination in melodic writing, but immaturity in placement of emphasis. Bruce Simonds was the soloist on this occasion, in d'Indy's symphony for piano and orchestra, based on a French mountain air. Mr. Simonds' brilliant and sustained *éclat* made this the most enjoyable number. He was also soloist in the Emperor Concerto.

Brahms and Beethoven (including the Handel variations) were the only composers chosen by Myra Hess to show her emotional responsiveness, her remarkable personal interpretations, her amazing facility. Her concert and that of Hofmann have been the most moving of the winter's programs here.

The Aguilar Lute Quartet, with its pianissimos soft as a Stradivarius, its pizzicatos clear as a bell, and its reminiscences of Russian Balalaika orchestras, gave a program of Mozart, Schubert, and modern Spanish music here, which gave many unique effects and illustrated the perfect finesse and musicianship of each member.
E. Y. G.

OBERLIN, OHIO.—Two more outstanding recitals have been given in the Oberlin Artist Series.

On January 17 Joseph Szigeti, Hungarian violinist, appeared in Finney Chapel in a program of Tartini, Beethoven and a number of the writings of modern composers. The Beethoven rose to great heights and the Tartini was a miracle of virtuosity. The playing of the Bloch Nigun and the Stempenyu of Joseph Achron was especially fine.

Lotte Lehmann, mistress of Lieder singing, made her Oberlin debut on February 13. This singer, always distinguished, always displaying artistry in her conceptions, quickly won over one of the largest audiences of the year. The high point of the evening for this reviewer was Mme. Lehmann's subtle change in the mood of Schumann's Ich grolle nicht, when forced to repeat the song by her enthusiastic hearers. Lovely also was her singing of the Brahms Mainacht, the Schumann Der Nussbaum and two songs by Richard Strauss, Morgen and Traum durch die Dammerung. Throughout Mme. Lehmann displayed a rare sincerity and beauty of interpretation.

Josef Hofmann, forced by illness to cancel the concert set for January 24, will play March 17 instead. The other remaining concerts in the Oberlin Series are Myra Hess, March 7 and the Cleveland Orchestra, March 21.
D. H.

TOLEDO, O.—Outstanding among the musical events of the season were the concerts of Vladimir Horowitz, Russian pianist and Guenther Ramin, organist of Leipsic, who appeared here in February.

The genius of Horowitz, who played in the Town Hall series, was acclaimed by nearly 2,000 persons who attended his concert. He lived up to the lavish press notices which heralded his Toledo concert, displaying perfect technic, startling tonal effects, precision, speed and brilliance.

Horowitz' program included adagio and fugue from toccata in C major (Bach, arranged by Busoni) sonata, E flat major (Haydn), two intermezzi, op. 118, 119 (Brahms), variations on a theme of Paganini (Brahms), Barcarolle, two mazurkas, etude F major (Chopin), Pastorelle (Poulenc), Scarbo (Ravel) and Danse Russe from Petrouchka (Stravinsky).

ATTRACTIONS

THE DESSOFF CHOIRS
present for the First Time Orazio Vecchi's
"L'AMFIPARNASO"
at the French Institute, 22 E. 60th St., New York, MARCH 13, at 8:45 P.M. Tickets $3.00 from Mrs. E. D. Molyneaux, 365 W. 20th St., New York. WAtkins 9-4459.

The audience of 1,700 at the Ramin concert in old St. Francis de Sales Cathedral, sat in silent tribute as the youthful German artist played the finest organ recital which has ever been given in this city. Every number on his program attested to Ramin's virtuosity.

The program included toccata and fugue in D minor, two chorale preludes, prelude and fugue in D minor (Bach); sonata No. 6 in D minor (Mendelssohn); Benedictus from op. 59, introduction and Passacaglia in F minor, op 63 (Max Reger); prelude and fugue in F major (Buxtehude) and Improvisation (Ramin).

Town Hall Concerts has announced artists for the 1933-34 season. They are Lily Pons, Tito Schipa, Jascha Heifetz, José Iturbi and Lotte Lehmann.

J. Charles Kunz, Toledo pianist and teacher, gave a studio recital commemorating the seventy-fifth birthday anniversary of his master teacher, Tobias Matthay, of London, England, February 19.

Epsilon chapter of Mu Phi Epsilon, national honorary musical sorority, held the fifth in a series of evening musicales last month. The program was given by Ruth Earhart, cellist; Dorothy Munz, contralto; Estelle Moll and Kathryn Clapp, pianists.

The Toledo Woman's Club presented the first in this year's series of Sunday evening musicales in February. The Musical Art Trio (Charlotte Wilson, pianist, Florence Fisher, violinist and Ruth Earhart, cellist) gave the program which included trio and solo numbers.

Concerts held at the Toledo Museum of Art on recent Sunday afternoons were as follows: Gerald McLaughlin, violinist and Elmer Gertz, pianist; Evangeline (Charles Gilbert Spross) cantata, Madrigal Club of Toledo (Herbert Boynton, director); Musical Art trio and John Gordon Seely, organist; Frances Price Latta and Dorothy Bell, pianists, Lois Wilkins Bacon, soprano and Ruth Earhart, cellist.
F. J.

"Twelve prominent British composers made 'A Bach Book' for Harriet Cohen, a pianist warmly admired in England and favorably known here. . . . Something was also due to the general desire to pay a compliment to a worthy pianist. . . . A goodly audience assembled to hear and applaud the artist, who plays with intelligence and meticulous care."
W. J. HENDERSON—New York Sun, Nov. 19, 1932

HARRIET
COHEN
PIANIST

NEW YORK RECITAL—TOWN HALL, NOV. 18, 1932

"That delectable English pianist, Harriet Cohen gave her only local recital of the season to the evident pleasure of a large audience . . . an unusual and engrossing program, which Miss Cohen interpreted with her usual insight, feeling and finesse."
—*Pitts Sanborn, New York World Telegram.*

IN BOSTON—November 11 and 12

" . . . The piano part of this concert is extremely difficult for the player; there are passages that are cruelly difficult, presenting a seemingly impossible task; yet all this was not apparent in the admirable performance by Miss Cohen. It is to her credit that though this was her first appearance in Boston, she did not attempt vain virtuoso qualities; she played with the thorough understanding of the role allotted to her by the composer; with an equally thorough appreciation of the relation of that role to the work as a whole. Her reputation as a player of Bach's music and the music of the saner moderns is so great in the capitals of Europe, it is a pity that the engagement to play in London the new concerto of Vaughan Williams, will not permit her to give a recital in the city. But she is young and there are years before her in which to visit this country frequently . . ."—*Boston Globe.*

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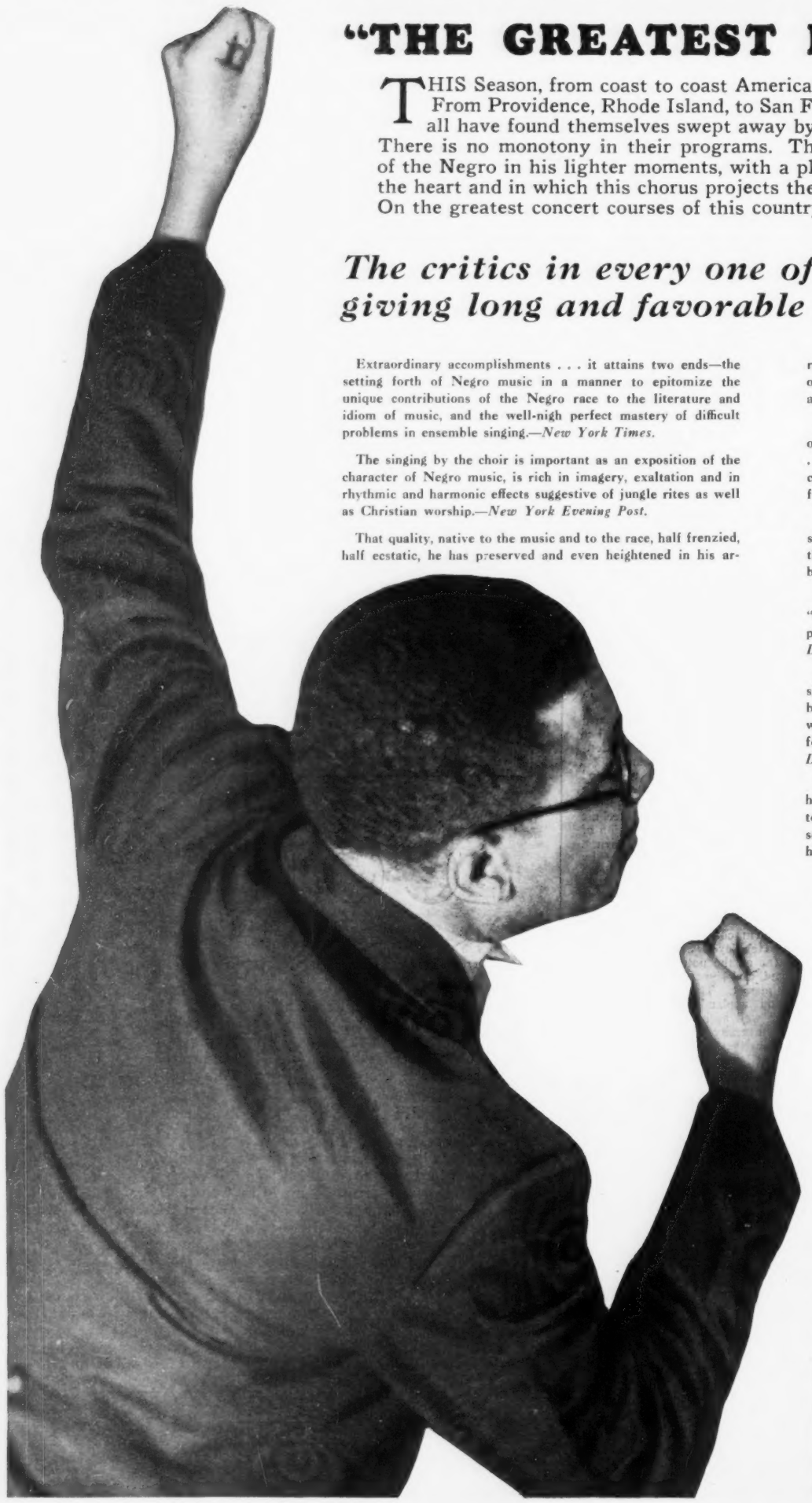

"THE GREATEST NEGRO SINGERS

THIS Season, from coast to coast American concert audiences and American music criti
From Providence, Rhode Island, to San Francisco, California, audiences have laughed,
all have found themselves swept away by the sincere rendition of a great folk music—
There is no monotony in their programs. They sing the marvelous Negro ballads with t
of the Negro in his lighter moments, with a plentiful content of the touching, soul-moving
the heart and in which this chorus projects the emotion and soul-stirring fervor of the Negr
On the greatest concert courses of this country, the Hall Johnson Negro Choir has proved

The critics in every one of the more than thirty c giving long and favorable notices, from which ha

Extraordinary accomplishments . . . it attains two ends—the setting forth of Negro music in a manner to epitomize the unique contributions of the Negro race to the literature and idiom of music, and the well-nigh perfect mastery of difficult problems in ensemble singing.—*New York Times.*

The singing by the choir is important as an exposition of the character of Negro music, is rich in imagery, exaltation and in rhythmic and harmonic effects suggestive of jungle rites as well as Christian worship.—*New York Evening Post.*

That quality, native to the music and to the race, half frenzied, half ecstatic, he has preserved and even heightened in his arrangements, for with an uncanny appreciation of the possibilities of the Negro voice, he has fashioned raw material into a finished and beautiful art work.—*Philadelphia Bulletin.*

Nobody who has ever heard this choir can doubt the Negro origin of our present-day jazz, ragtime, blues and syncopation. . . . There were many smooth parts of delicate softness, many crescendi of beauty and telling contrasts of rhythm and tonal force.—*Providence Journal.*

Proved, under the sensitive leadership of Hall Johnson himself, that the music of the colored race, sung by members of that race, possesses a richness of emotional appeal unsurpassed by the music of any other people.—*Toledo News-Bee.*

To use a slang expression, the choir "went to town" on "Cert'n'ly, Lord"—and took the audience along . . . gave a polished and at the same an emotional concert.—*St. Louis Post-Dispatch.*

Held a large audience spellbound with an evening of choral singing that will be long remembered by those who heard it . . . beauties in tonal colors of amazing variety and charm. . . . It was an evening that will be a rich musical memory to those fortunate enough to have been present.—*Lawrence (Kans.) Daily-Journal.*

Mr. Johnson's direction was a joy in itself. With long thin hands he drew the singers to savage shrieking and hushed them to crooning whispers, and the audience's enthusiastic applause sent him off the stage after each group with his chin an inch higher than it was before.—*Emporia Daily Gazette.*

Hall Johnson achieves beautiful effects with his massed voices. They have the power to make the throat ache, to warm the heart. And still having, too, moments of that wild abandon which is one of the charms of Negro singing. . . . Sang Negro folk melodies as everybody has always wanted to hear them sung, at least once.—*Tulsa World.*

So well balanced was the Choir that it might be likened to a huge organ, whose keys, stops and swells were cleverly manipulated by the wizard hands of Hall Johnson.—*Tucson (Ariz.) Citizen.*

One could fairly see the race at work in the cotton fields, the roustabouts on the river steamers and the workers on the levee.—*Phoenix (Ariz.) Republic.*

It is impossible to be too enthusiastic in praise of this group. Its singing is like a bright symphony with gay cries and croonings breaking through the ground swell of the blended, mellow voices.—*Los Angeles Record.*

Perhaps the most impressive thing about this choir is the deep feeling which it put into all its work, whether it be a song like the "St. James Infirmary Blues" or "Swing Low, Sweet Chariot." It is a choir of Negro people, singing the songs of their race, in a manner in which the members of that race are accustomed to sing.—*Claremont (Cal.) Student Life.*

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RO CHOIR

THE WORLD HAS EVER KNOWN"

ive given the most enthusiastic reception to the Hall Johnson Negro Choir.
and cheered this great organization. Young and old, musician and layman,
rican in its source and universal in its appeal.
sly humor and quaint words, the irresistible and rhythmic blues, the music
ouring of the Negro in his more solemn thoughts, the spirituals that touch
mp meeting with its joyous ecstasy.
e one of the sensations of this decade.

ies visited on the tour were unanimous in been selected the following brief examples:

Not often is a music critic given the thrill of being "thrilled," but last night through the singing of the choir the writer of this review was thrilled to the extent of being carried away on a musical magic carpet to the old South, where the melodies of plantation, camp meeting and village had their origin. No encomiums are too high to shower upon these singers of the old South.—*Santa Barbara (Cal.) Morning Press.*

As a friend said as we came out of the theater, "There's a concert that will write itself!" . . . Old Black Joe was given to a basso with a beautifully smooth and full voice most admirably adapted to the traditional style of the song; the road-song Trampin' went to another singer whose timbre was as primitive and untutored as were the rhythm and the content of the number; and the two offerings in the "indigo idiom" were passed to a blues singer who could hold her own with the most sophisticated modern jazz artist.—*Fresno Tribune.*

Never in my life have I heard a group pour into its song the surging emotion, fervor, primitive naturalness and simplicity as did these twelve men and eight women. To hear them interpret the "St. Louis Blues" is a revelation, an experience that is worth a trip in itself to the War Memorial next Sunday. It was done with jazz instrumental effects that were startling.—*San Francisco Examiner.*

Spontaneous singing, emotionally rich, tonally mellow, and, above all, genuinely musical, won for Hall Johnson and his far-famed Negro choir the cordial plaudits of last night's audience. . . . Seldom have I seen a Seattle audience so frank in its enjoyment of true American folk music. . . . And the secret of the choir's success seemed to lie in an all-pervading sincerity. There is art, but no artifice in their singing.—*Seattle Post-Intelligencer.*

It was an audience that for nearly two hours jealously recognized the existence of nothing but the singers before them, and the living beauty of their music. . . . They sang buoyant things with a thump of the Charleston in them and you were ready to dance in the aisles. . . . Svengali didn't have more control of Trilby than has Hall Johnson of his choir, composed of 12 men and eight women.—*Denver Rocky Mountain News.*

It deserves all the eminence it has won. . . . Sang with the greatest vivacity and with that raptness which is natural to the constitutional dreamer. The arrangements used are perfect for their elaboration of the Negro's unerring rhythmic sensitiveness, his humor, his fervor and most of all his unquenchable spontaneity under encouraging conditions.—*Chicago Daily News.*

Brought to the audience the work songs of the levee, the rock-pile and the cotton fields. The singers also, in the religious portion of the program reproduced the musical spirit and fervor of the camp meeting which gave it birth. . . . Those who were present left the auditorium after an evening rich in native music-lore. —*Allentown Morning Call.*

It would not be an untruth or a statement of the impossible to say that each number was the most popular on the program. It would be difficult to determine any varying degree of popularity among the different numbers.—*Geneseo (N. Y.) Republican.*

At times it sang sweet and low, at times emotional stress caused a man's or woman's voice to break through in plaintive tones, often the entire chorus seemed to break itself apart on the rock of its fervor. The singing was of every shade and color and mood. But always fascinating.—*Rochester Evening Journal.*

There is a highly emotional fervor and a natural outpouring. . . . There seemed to be a particularly strong leaning towards such pieces as the "St. James Infirmary Blues" and the "St. Louis Blues," with old classics like "Old Black Joe" and "Carry Me Back to Old Virginny" also coming in for enthusiastic applause.—*Lawrence (Mass.) Tribune.*

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New York March 4, 1933 No. 2760

When prosperity returns, it will come with a song, "The Sweet Buy and Buy."

In these hard times even the diminished chords are in danger of further decrease.

"Strike while the iron is hot," hissed the horrified conductor, as the timpanist faltered in the finale of Mossoloff's Steel Foundry.

Now that William H. Woodin is Secretary of the Treasury, the United States may be one step nearer to establishing a Ministry of Fine Arts. Our country should protect not only its money, but also its music.

Omaha, Neb., has started off on a new lease of symphonic life with its current brief orchestral season. Rudolph Ganz conducted the opening concert on February 16, and 3,500 listeners applauded that gifted conductor and his impressive program. Why should not all large American cities follow the example of Omaha? Musical upliftment is one of the most effective panaceas against the debasements of depression.

The Reich and America

A report of the foreign trade in the German musical instrument industry during the first six months of 1932, compiled by Bernard F. Heiler, American vice-consul at Dresden, contains some figures of interest. The summary establishes the fact that, although the United States has purchased but $422,488 worth of instruments during this period, as compared with $740,418 in the same length of time in 1931, it still remains the Reich's best customer.

But the survey of the imports made in the same period reveals a rather startling fact. The United States is no longer the principal purveyor of musical instruments to Germany. Purchases from America decreased from $115,906 for the first six months of 1931, to $38,080 for the period under review, or some two-thirds. In the same period, the exports of the Czech Republic changed from $107,576 to $103,768; France, from $34,510 to $12,376; Holland, from $10,234 to $10,472; the United Kingdom, from $27,370 to $8,568; and Italy, from $8,330 to $6,600.

The outlook might be somewhat discouraging to American instrument manufacturers, if it were not also patent that the exports of France to Germany had decreased in a similar amount, and those of Great Britain to even a greater extent. Perhaps the moral of all this is that Germany is not buying so many foreign instruments today. But it would seem to be only good business reciprocity to allot some of those orders which it does give, to the country that does a notable part in keeping the Reich's factories in motion.

Groping in the Dark?

A decade ago there seemed to be more general agreement as to the direction in which contemporary music was moving. Perhaps this was because people still had faith in "movements"; they had not yet seen so many creative gospels come out with a brave flourish, only to die of neglect a few years later. Periodically, there would be pronouncements by some group or other, who, in the manner of fashion experts, gave out authoritative hints on the new colors and cuts which self-respecting music of the year would wear.

Today, for the most part, the musical world has grown a little tired of dogmas. It has also reached the point of disillusion after going through a period of technical experiment that has had few parallels in history for rapid and drastic change. Many musicians show signs of intense exhaustion from the scramble to get aboard the latest and most popular tonal express. Whether it be labelled "Back to Bach," "A bas romanticism" or simply "Jazz Special," the supreme misfortune for such as these has been to miss the train on which everybody, at the moment, was traveling. With the exception of a few composers who cling to national idioms from folk sources as the true foundation for art music (e. g., Bartók, Kodály and Szymanowski, among others) and one or two supremely rugged individualists such as Sibelius, there are few creative musical figures who seem to feel their feet on bedrock.

In the golden ages of the past, musical styles, like those of dress, were evolved from within and were expressive of the spirit of the time. Today, composers seem powerless to create any new and characteristic art-form from the contemporary consciousness, but must retrace the steps which music took in its early evolution and adapt some such model as the concerto grosso, the partita, or the passacaglia. There is not even an agreement as to the style best fitted to express the spirit of the present day; composers borrow tonal bows and bangles from many periods and call the result "modern."

As evidence of the uncertainty in which creative music finds itself, the warring opinions of present-day leaders in composition may be quoted, as these were recently published in the Musical Times (London). Stravinsky says, apropos of the use of antique models, "I never revert to old forms, but try to push forward"—a somewhat surprising statement in view of the neo-classic character of his most recent works. He wishes, he says, to reverse Wagner's operatic dictum that "the action becomes music"—whatever that may mean. Perhaps this composer finds his art growing increasingly static, and so rationalizes the defect into a creed that "the music becomes action." The creator of Petrouchka again dismisses with a gingerly pat on the back the neglected goddess of romanticism, whose day, he believes, "is past both in life and in art."

Schönberg, on the other hand, is not at the moment much concerned about romance, although he has been called "the last of the Romantics." He is represented as gazing apprehensively across the Atlantic and viewing with alarm what he calls the "Americanization" of music. But is America to blame if moderns "shrug their shoulders at masterpieces and proclaim them outdistanced"? Has the arch-radical of modern music grown conservative with the approach of age? "There is no crisis of music, but rather one of public taste," he laments. But the composers themselves in every age set the standard of taste. Today they are not sure enough of their path to lead the rabble.

Bartók enters the lists as a doughty champion of romanticism in its best sense, thereby upsetting the tureen of M. Stravinsky. (Indeed, how all these eminent folk meet on equable terms at international festivals is a source of much wonder.) "Art," he says, "unavoidably must be human. . . . The reaction against romantic expression, however, has served a purpose, for after Strauss and Wagner, musical romanticism had developed into something quite intolerable."

Prokofieff, perhaps adumbrating his own recent artistic development, believes that "the days of harsh discords and jazz"—page Messrs. Gershwin and Grofé—"are over. Music is reverting to simplicity in design, and melody and structures and timbres." But then, even as energetic a figure as Prokofieff must find it a strain to keep on producing more clashing sonorities year in and out.

Malipiero laments that in Italy a composer must write at least one opera or forfeit all chance to be proclaimed a genius. (Well, Malipiero has written *several* operas.) And, "in order to avoid being hissed, he must 'compose' music which has already been 'composed' long before. This is why ninety per cent. of the contemporary output consists of variations on one known theme." What that theme is, he does not specify, but it would not require an Arsene Lupin to detect here another gentle misogynist, in a musical sense. The eternal "I love thee" and the fateful *do re, mi* seem to pursue present-day composers with a special kind of malevolence.

Casella sees the musical camp divided between Bolsheviks and Mensheviks, the first desiring "a radical renovation of all the elements of music," the second wishing "to preserve tradition while enriching it with all that is best and sanest among recent acquisitions." His own sympathies, obviously, are with the Mensheviks. And he prophesies that "Italy will probably play a leading part in the progress toward a renovated classicism." Most suggestive is his classification of countries into Left and Right, musically. Here is the line-up:

Bolshevik—the Austrians, part of the Germans, the Czechs, the Russians working in Russia, and a few Swiss and Dutch composers.

Menshevik—all the Latins, part of the Germans, Stravinsky, Prokofieff, Bartók and Kodály.

Let us fervently hope that the European continent is not destined to be torn by a tonal war, another vast upheaval between warring groups of allies. It is nothing short of alarming to consider the possible effect upon the world's eardrums of opposing barrages of high harmonic explosives laid down, let us say, by the Austrian atonalists and the Soviet school of steel foundry workers.

Honors for Foote

It is not fitting that any true American bard should himself go unsung. Especially should this not be the case when the singer in question has paid many noble tributes to his country's folklore in his work.

Probably not many people immersed in the hurly-burly of professional music are aware that Arthur Foote, whom many regard as the dean among American composers, one who has staunchly carried on the older tradition with many works of splendid dignity and worth, is celebrating his eightieth birthday anniversary on March 5. It is therefore highly appropriate to extend to this musician the most heartfelt felicitations on the occasion of his turning of an important milestone.

A son of old New England (he was born in the historic town of Salem, which has been so closely allied with much that is best in our early history), Foote studied at Harvard under Lang and Paine, taking the degree of Master of Arts there, and subsequently devoted himself to activities as organist and teacher in Boston. Among the works that have become associated with his name are his cantatas, The Wreck of the Hesperus, The Farewell of Hiawatha and The Skeleton in Armor, paying tribute to the poetic work of a fellow New Englander, Longfellow; the symphonic poem, Francesca da Rimini; an overture, In the Mountains; a serenade and three suites for strings; Four Characteristic Pieces (after Omar Khayyam), string quartets and other chamber music, a cello concerto, an organ suite, and many songs and anthems. A goodly output, of high quality, based on classical models. Along with the lamented Chadwick and others, this composer for years has upheld the best ideals of his art, in a day when much that is new and debatable has reaped more ecstatic tributes from the thoughtless. May many more years be allotted to Arthur Foote to carry on the important work in which he is a leader.

One, Two, Three

A Johann Strauss waltz was played recently at a regular symphony concert in Boston; which leads Philip Hale to remark in the Herald of that city: "Let no one sniff because a waltz by Johann Strauss was played at a symphony concert. There are waltzes by Strauss that contain more pure music than is to be found in certain symphonies and symphonic poems. Was it Felix Weingartner who gave it as his opinion that the final number of a symphony concert should always be a Strauss waltz?"

Felix Weingartner, had he lived in America as a baby, could have heard Theodore Thomas conducting Strauss waltzes at symphony concerts. The practise was popular with his hearers, and there is no reason to think that it would not please serious audiences today, especially in view of the present melancholy conditions. The Strauss waltzes, coming down through the years, have lost none of their beauty, atmosphere, or refined musical craftsmanship. Better, merry waltzes at symphony concerts, than the wails of some of the modernists.

VARIATIONS

By Leonard Liebling

The Musical Courier sent Giulio Gatti-Casazza a telegram of congratulation last week on the occasion of his silver jubilee as general director of the Metropolitan Opera House. He wired in answer: "I am very grateful to the Musical Courier, which since my first day of New York management until now has always been friendly and favorable to the cause of opera and to me personally. My best wishes and cordial regards."

* * *

Gatti-Casazza has been a completely efficient executive and a brilliant artistic guide. He built up a considerable reserve fund for the opera house, and the present emptiness of the exchequer is due entirely to economic circumstances over which he had no control. When the depression made it necessary last year to cut salaries at the Metropolitan, he was the first to suggest a reduction of his own honorarium, and even offered to serve entirely without pay.

Under the auspices of Gatti-Casazza the Metropolitan enjoyed some of the most profitable and artistic seasons of its existence. He not only brought many new singers to the company, but also sentimentally kept some of the old ones until almost the last vestige of their usefulness had gone. This winter saw particularly fine performances from Gatti-Casazza's troupe, especially in the repertoire of German operas.

During the twenty-five years of Gatti-Casazza's sponsorship he showed no nationalistic partisanship, and gave revivals and novelties representing every important style, school and period. If old Italian operas were exhumed, as offset there came also the works of Gluck, Mozart, Weber and Beethoven's Fidelio. Later and new Italian and German composers had ample representation. France, Russia and even Spain won hearings. About a dozen current American operas enjoyed premières at Gatti-Casazza's bidding, and the latest native score, Emperor Jones, will come close to bringing $100,000 into the Metropolitan coffers when the organization closes its tour following the end of the New York season next Saturday evening, March 11.

* * *

Some of the revivals and novelties were flat failures, others registered striking response. (The artistic successes did not always prove to be the most financially profitable ones.) The average of hits and misses was that of any impresario and any operatic institution. Gatti-Casazza produced the operas; he did not compose them. In several instances his own judgment warned him against the acquisition of certain works, and he gave them only after yielding to strong or even irresistible pressure, sometimes from elements in the business board of directors. Krenek's Jonny Spielt Auf was such an example. On other occasions a singer or conductor was responsible for influencing Gatti-Casazza wrongly in spite of his better instinct as a practical producer.

His record as a whole in New York is a singularly luminous one, and he has won respect not only for knowing his business but also for minding it. He disdains personal publicity; keeps aloof from press controversies and intrigues of expediency; never gives out sensational or misleading statements to the public; and away from the opera house, lives an exceptionally retired and unpublic life as a private gentleman. He is popular with his artists and staff, and sincerely liked and admired by the press.

* * *

It is felt by all competent judges that within the polyglot character of the Metropolitan repertoire, its subscription system, and the limited mechanics of the house, Giulio Gatti-Casazza gave opera as well as it could be done up to the time when the bad days arrived and the belief began to spread in many quarters that the lyric drama as heretofore conceived and represented was no longer valuable as an art form in touch with the taste of today.

Whether the form and nature of opera will change, and its manner of production be revolutionized, time will decide. Also, one must await developments to see what is to happen in regard to either the continued fashionable aspect of the Metropolitan or its suggested "democratized" bid for a clientele embracing wider reaches of the general population.

Should Gatti-Casazza not feel sympathetic toward opera-giving on any other artistic foundation than heretofore customary with him, and perhaps decide to retire from the Metropolitan, such a regrettable resolve would be easy to understand. He has done his great work, and need feel no necessity to place himself on renewed trial.

When and if Giulio Gatti-Casazza lays down the reins at the Metropolitan, he will leave behind him a record of high distinction, and an enduring place in the important pages of operatic history in the United States.

* * *

Quite too delightful is a letter received after a tabloid lecture-recital which I broadcast last week over station WJZ. With all the avidity of one unaccustomed to what is known as "fan" mail, I started to read:

"Dear Sir—

"Thank you for your delightful, too short program, which presented you as pianist, composer, critic and speaker—and all with a rare sense of humor.

"You are certainly well informed, and if you would like to be even more so, and add to your laurels, I would appreciate an interview with you, in order to show you our new edition of the Encyclopedia Britannica, for which I am a selling agent. Kindly let me know"——etc., etc.

* * *

New York recital givers during the remainder of March: Supervia, Olszewska, Hayes, Samuel Gardner, Elsa Hunter, Julia Peters, Jacqueline Salomons, Creighton Allen, Kenyon Congdon, Enesco, Menuhin, John Charles Thomas, Rose Resnick, Spalding-Gabrilowitsch (sonatas), Nathaniel Christiansen, Ramon Gonsalez, Jascha Gurewich (saxophone), Hofmann, Robert O'Connor, Rachmaninoff, Marv Menk, Earle Hummel, Kreisler, Solomon Prokoff, McCormack, Margherita Grova, Pascha Kegan, Maxim Karolik, Horowitz, Gerald Tracy, Sandu, Abu.

* * *

Wallace Cox, accomplished baritone and writer, conceives the idea of furnishing our man-in-the-street population with a series of Tabloid Opera Librettos, their stories condensed into rhymed headlines appropriate to this practical and snappy period. Mr. Cox starts off the series and suggests that other contributors might like to continue it. His introductory Tabloid Libretto is that of

CAVALLERIA RUSTICANA

TURRY JILTS SAN TOOTSIE—MAYBE
SHE WAS GOING TO HAVE A BABY
HOME-GIRL DUPED IN LOVE (SHE SAYS SO)
FIDDLERS PLAY THE INTERMEZZO.

ALFIE VOWS REVENGE WHILE GABBING
THOUSANDS JAM TO WITNESS STABBING
TOOTSIE SWOONS AT TURRY'S END
CRUMPLES SOBBING "JUST A FRIEND."

* * *

M. B. H., continuing a thought expressed in this column last week, forwards as further numbers for the Inauguration Concert of President Roosevelt: "The Unforeseen, by Scott; We've Been a While A-Wandering, English folk song; Nobody Knows the Trouble I've Seen, Negro spiritual; Onward, Christian Soldiers; Times Have Changed, Koval; Hail to the Chief; The Miracle of Resurrection, Rachmaninoff; and—Dance of the Beggars, Couperin."

* * *

In the New York World-Telegram of recent date there was this refreshing item:

It is a Radio Row fable that jealousy ranks in every performer's heart. The saying is that the artist can only appreciate his own talents, and sneers at the efforts of his fellow workers. Well, that doesn't apply to concert pianists. Iosef Lhevinne recently began a sustaining series over WJZ as opposition to Ernest Hutcheson's classical piano ripples on WABC.

There was a telephone call for Lhevinne the night after his first broadcast. Lhevinne was busy, said the operator, but she would be only too glad to take a message.

"This is Ernest Hutcheson," said a meekly low voice. "Will you kindly tell Mr. Lhevinne that I greatly enjoyed his concert?"

* * *

Harry Brunswick Loeb, former Musical Courier correspondent in New Orleans, occasional poet, and now head of a piano shop, writes to a friend:

I heard Horowitz last night. What an event! What an experience! "Extraordinary," "Amazing," Stupendous," "Astounding"—these adjectives seem trite in qualifying this strange young man.

I never undertake comparisons,—each artist has his individual appeal. And, yet, while still under the magic of this unique necromancer who bewildered me with his dazzling panoramas of sound, I cannot but recall the last recital of Harold Bauer, which reverts to me like the serenity of the hills. Horowitz fascinates, lures, grips you; Bauer charms, leads, holds you. Horowitz dazes with frequent and almost blinding brilliance; Bauer illumines with a steady and benign light. With Horowitz I scale the Alps, I stand awed on a peak of the Matterhorn, I tremble and pant from nervous excitement. With Bauer, I walk cathedral aisles, I amble through valleys alive with color and song, I breathe slowly and deeply and have the feeling that "All's well with the world." Horowitz sings his dithyrambs in the flood of a full moon; Bauer intones his poems under the throbbing of the stars. Like the truly-inspired revivalist, Horowitz exhorts my spirit by the ardor of his eloquence and the rapture of his thought. Bauer, like the prophetic patriarch, awakens it by the dignity of his utterance and the import of his message. When Horowitz plays, my lips exultantly cry out, "My God!" When Bauer plays my heart whispers consolingly, "Peace, be still."

* * *

Ruth Dobbins and Claude Murfree, of Gainesville, Fla., gave a two-piano recital there recently, and the local Daily Sun reviewed the event enthusiastically—in fact, so enthusiastically that even the linotyper became excited and set the following paragraph:

The piano work of Miss Dobbins and Mr. Murphree is a credit to a city of thrice the citizens of Gainesville. It was a revelation to those who accepted the club's invitation last night, that right here in the midst of everyday acquaintances, are two such finished products of the pinafore. And the pinafore according to the critics of the present moment, is an instrument that is rapidly coming back into its own after a seeming oblivion of the past several years.

* * *

At one of the recent fistic seances in Madison Square Garden, I sat next to a famous heavyweight fighter who knew my profession. He said, "I was here a couple of weeks ago and heard some kind of a concert, with a couple of swell singers on the stage. And I got to wondering about the courage of those voice people to get up on that stage and sing before thousands of people. It takes some nerve, I'll say."

* * *

In Budapest you can hear Wagner opera at a cost of fifty-eight cents for the best seats. Is that democratization or demoralization?

* * *

Words of wisdom from pundit Philip Hale, the musical Mahatma of Boston:

"There are bright young persons who do not hesitate to say that they are tired of Chopin's music. It is true that Chopin has suffered from the hands of some who try to catch the secret of his charm; who talk knowingly of his 'rubato' and thinking they have caught it play without rhythm or reason. Or having read James Huneker's chapters on 'The Greater Chopin,' they pound the keyboard unmercifully and are only noisy. Or thinking to be poetic, they are mushily sentimental. No, it is not given to every one, not even to some justly ranked by the world as great, to play the music of Chopin; they play only the notes; the music escapes them."

* * *

The best act of the big show put on at the Metropolitan to honor the twenty-fifth anniversary of Giulio Gatti-Casazza was the Apache dance done by tiny Lily Pons and towering Lauritz Melchior, the former being the ruffian who tossed the "girl" all over the place. And when that skirted giant rolled on his back and gave the audience more than a glimpse of his beribboned under panties—well, this staid department leaves further description to the realistic pen of the gimlet eyed Simon Snooper.

* * *

It is high time for a new musical dictionary, and to start it off I offer the attached suggestions:

Technic—Something possessed by every infant prodigy on the violin.

Melodious—Term of derision used by modernists to describe the older music.

Opera—Once the plaything of millionaires; now the charity patient of the public.

Modernist—One who does not care who makes the musical laws so long as he can break them.

Menuhin—An irritant for older violinists.

Emotion—An old fashioned ailment to which only musical patriarchs are susceptible.

Concert Manager—One who puts artists into radio.

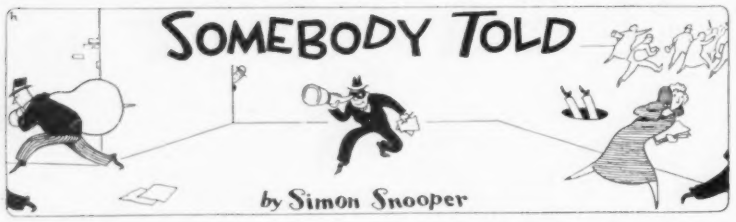
Radio Manager—One who puts artists into the concert hall.

* * *

"It's a long cry from the lusty pipes of Pan to the feeble pipes of some of the modernistic composers," mused the tonal historian, as he watched the smoke from his 5c Cremo curl upwards.

* * *

Count that day lost and empty—
Ah, me! Hélas! And ach!—
Which brings no new transcription
Of some old work by Bach.



Oh, Efrem Zimbalist, what I know about you. You dashed over to the Sunday matinee of the New York Philharmonic Orchestra concert in Brooklyn, and reached the hall exactly three minutes before you had to go on the stage to play the Brahms concerto. The poor Philharmonic folks backstage were frantic with anxiety. Well, anyway, Ef, you fooled 'em, for you not only turned up, but also played swell. Honest you did.

* * *

Mine host Emil Katz, universally popular caterer of the Metropolitan Opera House, and Jules Judels, also of that institution, engineered a party given by A. L. Levin at his Eighty-sixth Street apartment, and he supplied a groaning board of eats and drinks which made the Katz sandwiches and cakes at the Metropolitan buffet look like a depression lunch. I ate a mountain of marvelous lobster salad and a huge turkey second joint, finished a quart bottle of the real brew of Bremen, and between whiles, gabbed with Mr. and Mrs. Martinelli, Mr. and Mrs. Melchior, Mr. and Mrs. Bruno Zirato (the pretty half is Nina Morgana), Mr. and Mrs. Bert Neuer, Grena Bennett (off her diet), and the Messrs. Malatesta, Gandolfi, Pelletier, Bonelli, and I don't know how many more operatic big guns. Herr Katz beamed and beamed, and opened more and more of the b. of B.

* * *

Ossip Gabrilowitsch encountered William Thorner in a corridor of the Metropolitan Opera House and I overheard Gabby exclaim, "Why, Bill, how prosperous you look." "Indeed I am," smiled Thorner, "that's because I am out of music." "Out of music. What are you doing," Ossip gasped in astonishment. "Only teaching singing; that's not music," grinned the jovial Bill.

* * *

How commercially minded these musical journal executives are is borne out by an invitation which Johnnie Majeski gave to a friend of his when he asked her to hear Haensel und Gretel and Emperor Jones at the Met. What he said was, "Come on with me to hear Haensel and Jones this afternoon." How about it, Fitzhugh? Can you warble like a Negro King playing with angels?

* * *

Aha! A little bird whispers that Marek Windheim is to be a "movie star"—perhaps. No wonder Edward G. Robinson likes music and is Marek's friend. A good scout always turns one trick a day—that is, Boy Scouts are so trained, they tell me.

* * *

Recently Alfie Gandolfi arrived at the Met. with his arms bulging with bundles. "What's all that?" I asked, curious as usual. "Mussels," he answered. "Mussels?" I queried, "all those? What a hungry man you must be." "You misunderstand, *signor*," Alfie said with dignity, "these are *muscles*, with which I pad my legs and arms as circus master in The Bartered Bride." I fainted. Imagine carrying your muscles around in packages. But then I haven't any, so why worry?

* * *

Scene: Stage door, Thirty-ninth Street entrance of Met.

Time: During a performance of Aida.

Characters: Two chauffeurs of Met. singers, both Cockney.

First Chauffeur: "Say, I bet you can't guess who *this* is?" (Strides up and down with several gestures, imitating an artist.)

Second Chauffeur (still seated, looks up lazily): "That's easy. It's Lauri-Vo'pi."

First Chauffeur: "And who is *this?*" (More strides and more gestures, again obviously in imitation.)

Second Chauffeur: "That's Gatti." (He gets up and strides in front of his companion for some moments.) "Who is this?" he says.

First Chauffeur: "Gosh . . . let me see. I don't know. Who is it?"

Second Chauffeur: "Why—it's *me*."

* * *

I've got a priceless *bon mot* for you if you know The Love of Three Kings and understand poker; and if not, stand by and let some gambling friend explain the jest to you. The author is that inordinately clever *bon motist*, Marek Windheim. Noting a few empty seats at the Montemezzi opera last week, Marek said: "If they'd put another queen in it, they'd have a full house."

* * *

I'm going to make all you males jealous. I had luncheon with Conchita Supervia the other day, and oh, boy, has she got eyes, and smiles, and does she turn on the charm. Well, she told me lots, but all that I care to tell you is about her engagement at the Paris Opéra-Comique next spring, to sing in Frasquita, by Lehar. Well, I'll reveal one other secret—Conchita ate oysters, creamed codfish, and stewed rhubarb for her luncheon.

* * *

The great gods of the musical world, to wit, the managers, had a devil of a time at the Met. Surprise Party, for many of them couldn't get seats and had to stand up with the *hoi polloi*. I saw Fitzhugh Haensel, Jack Salter and Arthur Judson conferring about the matter. But it was no go. They had to continue standing just the same.

* * *

Speaking of managers, my auntie in Chicago writes me that she saw Charlie Wagner and Dema Harshbarger eating Westphalen Ham at the Bismark Hotel in her fair city. Really, my dears, really.

* * *

Also referring still further to these towering directorial beings, they tell me in the office that phone calls have come from both Wagner and Adele Nininger of Beckhard and Macfarlane who did (or did not) like what was said about them in my final wee paragraph in last week's issue. I assure everybody concerned that I did not mean to be offensive nor laudatory. To satisfy all parties I suggest that Messrs. Wagner, Beckhard and Macfarlane join hands and sing. Do you believe they could all get together? Now I ask you, am I malicious?

* * *

I wish you could have seen the way Lily Pons pulled Lauritz Melchior's skirts down on the stage of the Met. Sunday night. And the way "Marie" Melchior carried "Jean" Pons off the stage under one arm like a rag doll. I lost that last suspender button laughing.

* * *

Were Rosa and Carmela really play acting when they pushed each other around in the Night Club scene of the Met. Surprise Party? I have an idea Carmela bruises easily. At any rate, she's swell at hair pulling.

* * *

I saw Dick Crooks the night after his "sensational" début in Manon. Said I, "Well, Crooksie, old kid, you certainly showed 'em. I understand all the tenors in New York walked out on you in the third act with green-hued faces. That's the way, boy." Dick shook my hand and murmured shockingly modest-like, "Thank you, thank you." You know, folks, I liked that about Dick even better than the grand way he sings. I wish modesty was catching, like influenza.

* * *

Louise Behrens, understanding and lavish hostess of musicians, had a great little tea, coffee, and viand party for Josef Lhevinne, after his swell Carnegie Hall recital. I saw Louise and well poised daughter Edith turning on the charm, as they circulated about and chattered with Mr. and Mrs. Fritz Reiner, Mr. and Mrs. Felix Salmond, Mr. and Mrs. Nathan Milstein, Dr. and Mrs. Eugene Noble, Paul Reimers, Rubin Goldmark, Leonard and sister Estelle Liebling, Mr. and Mrs. Fraser Gange, Mr. and Mrs. Sandor Harmati, Mrs. Henry Hadley (Inez Barbour), Mr. and Mrs. Louis Persinger, Mr. and Mrs. Arthur Bergh, Rosa and Gabriel Scognamillo, Grena Bennett, Vera Brodsky and Harold Triggs, Mr. and Mrs. Artur Halmi, and Victor Wittgenstein. Joe Lhevinne (Mrs. Joe was ill at home) tried modestly to escape the showers of compliments but got cornered every minute by rabid admirers. It was a bully party. Give some more, Louise, says I.

* * *

A friend of a friend of mine said to him the other day, "You know Miss Morton, the stern guardian of the Metropolitan stage door, has a swell job. The other day I saw 'Jerry' Farrar rush in and kiss her, and the next day Toscanini came in and threw his arms about her." Whose embraces did this friend of a friend of mine envy, Miss Morton?

News item:—"William H. Woodin, Roosevelt's Secretary of the Treasury, is an accomplished musician, his compositions having been played by symphonic orchestras of high standing."

Mr. Woodin: "Now boys, I just want to run over my latest designs in paper currency."

Foreign News in Brief

Panizza and Pollak for Vienna Opera

VIENNA.—After a successful performance of Donizzetti's L'Elisire d'amore here, the Italian conductor, Ettore Panizza, was invited to direct several Italian productions at the Vienna Opera in the near future. The definite engagement was delayed because of the *maestro's* sudden illness, which compelled him to leave Vienna. He will return at the beginning of March. The permanent engagement of Egon Pollak, who was conductor of the Chicago Civic Opera, is expected. A. R.

New Strauss Opera Premiere, July 1

BERLIN.—Richard Strauss' new opera, Arabella, is to have its première at the Dresden State Opera on July 1. Fritz Busch will conduct, and the production will be by Alfred Reucker. To these two men the score is dedicated. The librettist of Arabella is the late Jugo von Hofmannsthal, who wrote most of Strauss' operatic texts. P.

Vienna to Honor Brahms

VIENNA.—The Brahms festivities in connection with the one hundredth anniversary of the composer's birth will take place from May 16 to 21 here in the Great Hall of the Musikverein building. They will be sponsored by the German Brahms Society and the Society of the Friends of Music and directed by Wilhelm Furtwängler. Two concerts of the Vienna Philharmonic, a performance of the German Requiem and a number of chamber music concerts are included in the program. Among the soloists to appear will be Bronislaw Hubermann, Pablo Casals, Artur Schnabel, and Paul Hindemith. A Brahms Memorial Exposition is planned in connection with the festivities. A. R.

Scottish Orchestra Starts Guarantee Fund

GLASGOW.—The appeal of Lord Provost Swan in aid of the Scottish Orchestra has found a ready response, a Mrs. A. C. MacLeod of Pollokshields, on the very day after the appeal was made, having offered to give £1000 (nominally $5000), as the nucleus of a fund to re-establish the financial security of the orchestra. The offer was, of course, accepted. W. S.

What Scotland Likes

GLASGOW.—The usual annual plebiscite to decide the content of the last of the season's programs for the Scottish Orchestra concerts here, has given the following result. Symphonies: Schubert's Unfinished and Tschaikowsky's No. 5; overtures: Beethoven's Leonora No. 3 and Wagner's Die Meistersinger; rhapsodies, suites and dances: Strauss' Blue Danube and Tschaikowsky's Nut-Cracker Suite; miscellaneous: Mozart's Eine Kleine Nachtmusik and Bach's Brandenburg concerto No. 3. W. S.

Havana Hears Beethoven Ninth for First Time

HAVANA, CUBA.—A great musical event took place in Havana on February 19, when, for the first time in the history of our musical life, we heard Beethoven's ninth symphony, performed at the Teatro Nacional by the Philharmonic Orchestra of Havana, under the conductorship of Amadeo Roldán, a young and true musician. The Havana ensemble was helped efficiently by the Coral de la Habana, an institution of fine voices under the direction of Maria Muñoz de Quevedo. The soloists were Luisa Lope-Ves, soprano; Alberto Marquez, baritone; S. Galán, tenor and Elisa Vazquez, contralto.

The Teatro Nacional was packed, and the audience was enthusiastic. The public greeted Maestro Roldán, the chorus and the soloists. It was a great performance.

R. M. A.

FROM OUR READERS

Thank You, Mrs. Beach

To the Musical Courier:

The Musical Courier of recent date gave me so much real happiness that I cannot help thanking you for it. The editorial, as well as the paragraphs in the Variations, upon Wagner and what has come into our lives from him—all went straight to my heart. Your fine, discriminative appreciation of his place in music seemed to me valuable beyond praise which could be uttered by any words of mine.

Mr. Henderson's tribute was alike soul-satisfying. Only those of us who have really sat at the feet of the greatest master of emotional music who has so far come into the world can fully understand such noble sentences as Mr. Henderson piled one upon another. It is a superb piece of writing.

With sincere gratitude, I am

Sincerely yours,

AMY M. BEACH.

(Mrs. H. H. A. Beach.)

OBITUARY

Charles E. Watt

CHICAGO.—Charles E. Watt, editor and publisher of the Music News and founder of the Chicago Piano College, died here on February 24 at the age of seventy-one. A native of Lima, O., Mr. Watt founded the piano college in 1895, and remained in charge until 1910. He leaves a widow and four daughters. C.

Wilford Waters

HAVANA.—Wilford Waters, music critic of The Havana Post and former member of the faculty of the New York Conservatory of Music, died here on February 21 at the age of seventy. Mr. Waters had long been a resident of Havana. During the war he was identified with Y. M. C. A. work. His widow and a daughter survive. B.

Eleanor Fisher

Eleanor Fisher, for many years prominent in Chicago musical circles, died there at the age of sixty-four on February 16. An accompanist of marked talent, Mrs. Fisher devoted most of her time in later years to writing for musical papers and publicity work for leading artists and organizations. At one time she managed a series known as the Tiffin Musicales. The deceased is survived by her sister, Elizabeth Wilson, of Alexandria, Pa.

Mrs. Addie Breed Andrews

GRANTWOOD, N. J.—Mrs. Addie Breed Andrews, seventy-three, died at her home here on February 24. Mrs. Andrews was the widow of J. Warren Andrews, founder of the American Guild of Organists, who died in 1932. She was born in Lynn, Mass., studied organ playing with her husband, and was organist at the Boston Street Methodist Church of Lynn. Survivors are two sons, one of them Ralph W. Andrews, organ builder of West Gloucester, Mass., and a daughter. J.

Warren May

YONKERS, N. Y.—Warren May, retired violin maker, died here on February 26 at the age of sixty-seven. Mr. May was a native of New York, moving from there to Great Barrington, Mass., and then to Hartford, Conn. He had been a resident of Yonkers for four years before his death. Mr. May as a small boy would make violins from cigar boxes. As his skill increased, he took up this work as a profession, often buying old and seasoned maple furniture from which he took pieces suitable for violin manufacture. He sold to several large orchestras, including the Boston Symphony. Twenty years ago he abandoned the violin business and became a contractor.

Charles S. de Forest

SAVANNAH, GA.—Charles S. de Forest, retired president of the de Forest and Hotchkiss Lumber Company of New Haven, Conn., a former president of the Gounod Musical Society of that city and a patron of the New Haven Symphony Orchestra, died here on February 25. He is survived by a grandson, a brother and several distant relatives. G.

MISCELLANEOUS CONCERTS and MUSICALES

Hackensack Chorus Sings at Wanamaker Auditorium

The Hackensack Women's Chorus (Anna Graham Harris, conductor) gave a concert at Wanamaker Auditorium, New York, on February 18. They were assisted by Virginia Drane, violinist, and Esther DeMott, soprano. Mrs. Charles Francis Adams is president of the chorus. Ensemble numbers included two old Italian songs arranged by Deems Taylor, Charles Gilbert Spross' choral arrangement of the first movement from Beethoven's Moonlight Sonata, Victor Harris' transcriptions of songs by Felix Fourdrain and Gabriel Pierne; There Is a Garden in Her Face (A. Walter Kramer), I Dream of Jeanie (Stephen Foster-Gordon Balch Nevin) and Petrouchka's Wedding (Channing Lefebvre). The chorus has precision and balance, good tone and flexibility. Miss Drane was applauded for her playing of the Meditation from Massenet's Thais and Novacek's Molto Perpetuo; Miss DeMott for her singing of the Pace, Pace aria from La Forza del Destino, Richard Hageman's Do Not Go My Love, and Life by Pearl Curran. Edward Hart was an adept and musicianly accompanist for both chorus and soloists.

M. L. S.

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Frances Ceh and Vlado Kolitsch

A program which contained much Slavic music was given at the International Institute, New York, on February 19 by Frances Ceh, soprano, and Vlado Kolitsch, violinist. Miss Ceh was heard in three groups of songs by Zajc, Prelovec, Konjovic, Blazevic (a local teacher who was present), five folk songs and numbers by Chopin, Gretchaninoff and Dvorák. Her best effort was in a Slavic folk song, in which her natural voice, of musical quality and considerable power, showed to advantage. She merited the applause bestowed by the listeners. Mr. Kolitsch played Wieniawski's concerto in D minor and a group by Tschaikowsky, Suk and Dvorák's lengthy and difficult mazurka, which was followed by an encore. His playing disclosed musicianship supported by a technical background of high attainment and a matured style and feeling for expressive interpretation. Fern Sherman gave satisfactory support at the piano. B.

* * *

Thalberg Plays at Mannes School

Marcian Thalberg, pianist, for many years associated with the Cincinnati (O.) Conservatory of Music, and now a member of the David Mannes faculty, gave a recital at the Mannes School on February 15.

Before a large and receptive audience, Mr. Thalberg played Beethoven's E flat major Bagatelle, Schubert's C minor impromptu, Schumann's F sharp minor sonata, seven Chopin selections and numbers by Debussy, Ravel and Albeniz with added encores.

Mr. Thalberg's place in the field of music has been an eminent one from both a pedagogical and artistic standpoint. His playing bears the stamp of authority and sincerity, and he has also a prodigious technic.

G. N.

* * *

Margaret McClure Stitt Presents Original Program

BEREA, KY.—Margaret McClure Stitt gave her program, entitled Original Poetry and Song, at Berea College, February 12. Mrs. Stitt, as reader and accompanist, was assisted by soloists, the college string quartet and student choruses. The program was under the direction of E. von Bockern, who has made several arrangements and orchestrations of Mrs. Stitt's songs. Mrs. Stitt recently presented a program in this city before the Woman's Rotary, with a double quartet from the college's sorority alumnae.

K.

* * *

Hora Novissima Given by Choir Under Dr. William C. Carl

Horatio Parker's Hora Novissima was sung by the motet choir of the First Presbyterian Church, New York, under the direction of Dr. William C. Carl, organist, on February 26, as part of the regular evening service. The soloists who coped successfully with the original Latin text of the oratorio were Mildred Rose, soprano; Amy Ellerman, contralto; Dan Gridley, tenor, and Frederic Baer, baritone.

The dignified and masterly writing of this classic American choral score was given a tonally fine and emotionally moving performance. The soloists, in each case, did well by the airs allotted them. Mr. Baer gave sonorous voice to the aria, Zion Is Captive Yet; Miss Rose contributed clear and moving accents to O Country Bright and Fair; Mr. Gridley displayed his ripe knowledge of oratorio style in the air Golden Jerusalem, and Miss Ellerman gave distinguished mastery and superb voice to People Victorious. Dr. Carl's organ accompaniments were of his familiar variety, marked by intimate knowledge of organ art.

R. M. K.

* * *

Ondricek Violin Artists' Ensemble

A program of interesting and unhackneyed music was heard February 25 in Steinway Hall, New York, by the audience of the Ondricek Violin Artists' Ensemble and their assisting artists, Fanny Monachino, pianist, Louis Kallao, cellist and Karel Leitner, accompanist. Three first time performances were listed—a concerto for violin and two pianos by Pisendel (1687-1755), a sonatina for two violins and piano by Fibich (arranged by E. Ondricek), and a fantasie for violin orchestra and solo obbligato by Lauber. The first of these was played by Lucy Palermo, violin, with Miss Monachino and Mr. Leitner at the pianos. The Fibich number enlisted Frances Henrickson, Samuel Farber, and Mr. Leitner. Emanuel Ondricek conducted the fantasie. More familiar music was by Mendelssohn, Brahms and Chopin. The various soloists and ensembles showed musicianly concept and interpretation. Their offerings were greeted by cordial applause.

M. L. S.

* * *

Music Society of New York Concert

The fourth in the series of concerts of the Music Society of New York (Clara Dellar, director), for the benefit of the needy was held at the Gotham Hotel, New York, on February 21. The participants were the Isadora Duncan Dancers, with Irma Duncan, Sima and Hortense; Alfredo Gandolfi, baritone; Fadwa Kurban, coloratura soprano; Francesca Caron, soprano; Frank Bishop, pianist, and the Nathan Ensemble. Mr. Bishop began the program with a commendable performance of Chopin's ballade in G minor and added an encore. Later he played Liszt's rhapsody No. 10 with brilliancy and effectiveness. Mr. Gandolfi disclosed his artistry and resonant voice in the Diaz aria from Benvenuto Cellini and Schubert's Der Wanderer, supplemented by Tschaikowsky's Nur wer die Sehnsucht Kennt as an encore, and numbers by Youmans, Tschaikowsky, Paganucci and the Marechiare by Tosti for an encore. A sketch by Nanette Bayne and Mr. Bohen gave variety to the program. Irma Duncan, Mme. Caron and the Nathan Ensemble presented the Lucy Cotton Thomas arrangement of Schubert's Ave Maria. Miss Kurban was heard in the Caro Nome aria from Rigoletto and the Bell Song from Lakmé and revealed a voice of wide range and flexibility, with good intonation and control. She was well received and encored.

O.

* * *

Vasily K. Romakoff in Recital

Vasily K. Romakoff, bass-baritone, gave a recital in Roerich Hall, New York, on February 22 for a large house. His offerings comprised numbers in Italian by Beethoven, Lotti and Verdi, in French by Delibes and Flegier, in German by Schubert and Fleischmann, in English by Tours, Dix and Messager, and in Russian by Tschaikowsky, Arensky, Rachmaninoff and Korestschenko. Mr. Romakoff has a rich voice, poised and sure, and he is gifted with intepretative powers of a high order. He was at his best in the Russian group, projecting these songs with especial verve and an obvious enjoyment which was reflected in the delight of his audience. C. N. Shvedoff, at the piano, proved an excellent accompanist. D. J.

* * *

Leonard Liebling at Madrigal Society

At the luncheon of the New York Madrigal Society (Marguerite Potter, founder) held in the Great Northern Hotel on February 25, Leonard Liebling and Antonia Brico, woman conductor, were among the guests of honor and speakers. The society, organized in 1920, assists artists to effect a New York début and secure subsequent engagements. Mr. Liebling complimented the useful work being done, and told several humorous anecdotes about eminent artists. A short musical program followed the speaking. P.

I See That

A Mahler Medal, having on it the words *Meine Zeit wird noch kommen* (My time will come) was presented to Bruno Walter on February 23 by the Bruckner Society of America in appreciation of his efforts to familiarize American audiences with the works of Gustav Mahler.

* * *

Rosa Ponselle's first performance of La Vestale at the Florence (Italy) Festival is to take place on May 4. This will be the first time Miss Ponselle has sung in Italy.

* * *

Samuel Shankman, pianist, who is giving a recital at the Academy of Music, Brooklyn, N. Y., on March 12, will play the entire program blindfolded.

* * *

An exhibition of costume drawings by Angna Enters in water color, pastel, tempera, line and linoleum prints of ninety-two representative figures in The Theatre of Angna Enters, will be held at the Ehrich Galleries, New York, March 6 to 18.

* * *

Ernesto Berúmen, pianist, will appear at a benefit concert at the Rockville Center (L. I.) High School on March 10, playing works by Fauré, Granados, Max Reger and Debussy.

* * *

The musical service at the First Presbyterian Church, Germantown, Pa., on February 5 presented compositions by N. Lindsay Norden, organist and choir director of the church.

* * *

Frederic Baer, who sang in Boston last season for the first time with the Handel and Haydn Society, appeared with the Boston Symphony Orchestra in two performances of the Beethoven ninth symphony, February 17 and 18, under Dr. Serge Koussevitzky. February 5, the baritone sang at the New York residence of Mrs. William C. Dickerman.

* * *

Harold Dahlquist, baritone, who recently sailed for England to fulfill oratorio and festival engagements, will return to this country in 1933-34.

* * *

The Marianne Kneisel String Quartet made their annual appearance at Skidmore College, Saratoga Springs, N. Y., February 7, 8 and 9.

* * *

Fred Patton, baritone, was soloist with the Springfield (Mass.) Symphony Orchestra on February 7. The performance was broadcast.

* * *

Pupils of Gustave L. Becker of New York—Samuel Diamond, Esther Itzkowitz, Arthur Plettner, Marion Goldberg and Alma Schirmer—were heard in a studio recital February 18, assisted by Emma Mooney, contralto, and Domenic Lubrano and Julius De Sio, violinists. Johanna Arnold played accompaniments.

* * *

Marion Dougherty, pianist, will give a recital on March 15 in the Play Room of Plays and Players, Philadelphia. Her program holds music by Bach, Beethoven, Chopin, Griffes, Debussy and Liszt.

* * *

Paul Althouse is singing the tenor solos in the Verdi Requiem with the Syracuse Symphony Orchestra, under Vladimir Shavitch, today (March 4) at the Lincoln Auditorium, Syracuse, N. Y.

* * *

Elizabeth Hipple, pianist, artist-pupil of Alberto Jonás, gave a recital at the Academy of Music, Philadelphia, March 2. She repeated the program which she gave on February 16 at the Panhellenic Hotel, New York.

* * *

Frances Ceh, soprano, sang at the Pythian Temple, New York, on January 30, and February 14 was soloist at the Brick Presbyterian Church. Another recent New York engagement for this artist was in joint recital with Vlado Kolitsch, violinist, at the International Institute on February 19.

* * *

Hans Merx, baritone, is to sing a program of Brahms Lieder at the Press Club, New York, in connection with the Brahms Centenary; H. Charles Pantley will be at the piano. Mr. Merx's New York recital is planned for the second week in March.

* * *

Irma Swift, coloratura soprano, gave a program for the Democratic Women's Clubs at the Hotel Commodore, New York, on February 18. Maizie Peralta was at the piano.

* * *

Lillian Horton, organist, who studied in Oberlin, O., under the late George W. Andrews, gave a recital at Vassar College, February 12, playing works by modern French and German composers.

* * *

Arthur Dann, an artist-pupil of Newton Swift at the David Mannes Music School, New York, was soloist with the Worcester (Mass.) Philharmonic Orchestral Society (Albert W. Wassell, conductor) on February 8. He played the Saint-Saëns second piano concerto.

* * *

Daniel Morales, Spanish baritone, will be soloist with orchestra in Hopewell, N. J., on March 10, in operatic arias and a group of Spanish songs.

CONCERT PROMOTION

Direct Advertising—Advantage Given Concert Printed Matter Because of News Angle

By F. C. SCHANG

DIRECT advertising is all advertising which goes direct from the advertiser to the buyer. In the case of the concert manager, it is the printed material which he mails or otherwise distributes to sell his tickets. Manifestly, before direct advertising may be utilized, a canvass must be made of the market, and a list of prospective buyers and persons eligible to buy be prepared. It is for that reason that last week the proper preparation of such a list was discussed.

F. C. SCHANG

If it be granted that newspaper advertising is the most important item in the concert manager's campaign, then second importance must certainly be conceded to direct advertising. While newspaper advertising carries the salient facts in a complete fashion, space does not permit extended comment, facts not essentially relevant, points of a personal or trivial interest, which may nevertheless have a powerful influence on bringing about a sale.

The advantages of direct advertising have been often listed. Some of them are: (1) economy—this literature is directed only to prospects, therefore theoretically at least there is no waste; (2) adaptability—the form of the printed message is limited only by the ingenuity and the pocketbook of the advertiser; (3) personal appeal—people still like to get mail; they are flattered when the postman brings them a bunch of letters, even if all advertisements; disappointed when he fails to stop.

There is a further advantage to direct concert advertising, which is not true of direct advertising in general, and this feature gives concert printed matter an added sales potency and interest over the majority of other such matter which the consumer receives. I refer to the *news* angle of concert printed matter. What gives concert printed matter this quality is the date line.

It is news when a concert comes to town. The papers want to photograph and interview the artist. The hotel wants to reserve a suite. The piano company wants to ship a piano. The railroads want to make reservations. The music stores want to arrange window displays. Hostesses want to give dinners. Lots of people want to buy tickets. All of this presumably because the town is proud of the artist's visit and wants to make a fuss about it because a great, unusual and distinguished personality is coming to be seen and heard in person.

The importance of news advertising has long been conceded by advertising men for very apparent reasons. During the height of the late boom, the New York Times received orders for much more advertising than it was able to print, and daily omitted a number of columns of such advertising. Preference was always given to news advertising and no such advertising was ever omitted. Thus, advertising copywriters came to prepare their copy with a news angle, so as to insure publication.

The theory of giving preference to news advertising is a sound one, as such advertisements are always of more interest to readers and give the papers' advertising columns vitality and timeliness which make for reader interest. Thus, Tiffany & Co., advertising simply, "Diamonds, Watches, Silverware," or Ivory Soap, "It Floats," prefer to use magazines rather than newspapers because in magazines they do not have to compete with news advertising. In daily papers their copy would be less interesting and draw less attention than, for instance, department store advertising, always highly spiced with news of sales tomorrow, bargains today, clearance this week only, etc.

In the same manner, direct advertising with news interest is superior to direct advertising of general interest. It is for that reason that I feel that the imprinted date line on a circular always gives concert advertising an advantage over catalogues and booklets describing household articles and other general printed matter directed to the consumer.

I imagine a music lover who has been absent from his house for a week and returns to find a stack of accumulated mail. He quickly sorts this mail in three groups: mail purely personal, which he is apt to read immediately; bills, which he does not open; and the balance is all advertising. He tears these envelopes open idly, and his attention is not arrested until he comes to the concert circular with the date displayed in bold

(Continued on page 22)

EUROPEAN

LOUIS BACHNER
VOICE
Teacher of Sigrid Onégin, Heinrich Schlusnus
Pariserstr. 39 Berlin, Germany

GABRIEL LAPIERRE
Voice and Repertory
15 bis, Blvd. Jules Sandeau, Paris (XVI)
Phone: Trocadero 15.94

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Classical, Romantic and Modern Repertory. Pupils taught in English, French, German, Italian or Polish.
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INTERNATIONAL TEACHER OF PIANO
French Translator of Modern Piano Playing by Gieseking
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Phone: Balzac 26.80

IVOR NEWTON
ACCOMPANIST AND COACH
CONCHITA SUPERVIA Tour U. S. A.
January-March 1933
Studio: 93 CORNWALL GARDENS, LONDON, S. W. 7, ENGLAND

MABEL LANDER
PIANOFORTE SCHOOL
LESCHETIZKY METHOD
67 Baker Street, London, W. 1.

JOSÉ FIGUEROA
Violinist, Teacher at the Ecole Normale
Private Lessons
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Voices Restored—All Vocal Faults Corrected
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ELSA KAREN CORTOT METHOD
Pianist-Teacher
MYRA HESS: "I have been much impressed by Elsa Karen's remarkable gift for teaching."
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Mezzo-Soprano
IMPERIAL GRAND OPERA, AUSTRALIA

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Germany Marks Wagner and Brahms Anniversaries

Among the musical features of 1933 in opera houses and concert halls of Europe are many works of Wagner and Brahms, in view of the current anniversaries. Brahms and Wagner festivals are taking place in all the music centres of Germany. Leading operatic stages—among them those of Berlin, Dresden, Munich, Leipsic, Stuttgart, Karlsruhe, Frankfort and Cologne—are preparing for Wagner performances. These include the performance of Liebesverbot, a youthful work of Wagner, whose text is based on Shakespeare's Measure for Measure. Richard Strauss' new opera Arabella will have its first production in Dresden in June, and Strauss conducted the memorial performance of Tristan and Isolde in that city on February 13. Der Kreidekreis, a new opera by Alexander von Zemlinsky, after Klabund's novel of the same title, is to be given for the first time in Berlin, Frankfort-on-Main and Cologne on the same day in April. The Municipal Opera in Berlin-Charlottenburg remounted H. W. von Waltershausen's Oberst Chabert in February. Karlsruhe's schedule holds a new light opera, Was Ihr Wollt (As You Like It) by Artur Kusterer, a young composer of that city.

Contemporary composers are frequently featured on the year's concert programs. An orchestral suite, put together from Richard Strauss' ballet, Schlagobers, was heard at a Gurzenich concert in Cologne on February 13, conducted by Hermann Abendroth. On the same day Cologne heard the first performance of a new cello concerto by E. G. Klussmann, one of the promising young talents of the Munich School. Felix von Weingartner's symphonic poem, Frühling (Spring) was given in Cologne on January 30. Music for Orchestra by Volkmar Andreä, a member of the older generation of composers in Zürich, will be given in Cologne on April 3.

January 16, the seventieth birthday of Friedrich Klose, was observed by the presentation of his musical poem, Festzug, at the Wurtemberg State Theater in Stuttgart. The same program held the first performance of a violin concerto by Ewald Strässer, a Rhineland composer. Karlsruhe heard the Dante Symphony of Jenö Hubay. Paul Graener was represented in an opera house concert in Hanover on February 6 by his Sinfonia Breve, but recently completed. A month after this date the opera concerts in the same city will include a new G minor symphony by Otto Leonhardt.

Paul Hindemith's concerto for strings and horns will be given, March 10, in Wiesbaden, and his Philharmonic Concerto, dedicated to the Berlin Philharmonic Orchestra on the occasion of its semicentenary in the spring of 1932, was played in Dresden on February 3 and will be presented in Stuttgart, April 3. A classic suite by Philip Jarnach was premiered on January 23 and 24 in Cologne. March 9, in Bochum, Emil Peeters' Romantic Suite will be given. February 17, the Dresden State Orchestra introduced a violin concerto by Hans Gal. In Leipsic, where Bruno Walter wields the baton, March 23 brings a performance of Ernst Krenek's orchestral variations. St. Elizabeth, a new choral work by Joseph Haas was given February 7 in the Messehalle at Cologne. Otto Jochum's oratorio Der Jüngste Tag (The Day of Judgment) will be produced in March by the Singakademie in Berlin and later in Munich and other cities.

Edith Mason in Twenty-two Recalls

ROME.—Edith Mason, Chicago prima donna (and wife of Giorgio Polacco, director for many years of the Chicago Civic Opera) made her début in the Teatro Reale of Rome in Puccini's Madam Butterfly, capturing the Roman public with her velvety *bel canto* and the exquisite quality of her well-rounded tones, and especially the perfect finish of her style. The Rome public agreed that she was a good Butterfly, and to pass such scrutiny as the Rome public can inflict on an American artist is an accomplishment in itself. To Mme. Mason, this audience accorded no less than twenty-two curtain calls.

Her acting of the part met with popular approval throughout. Italian audiences are accustomed to seeing the role acted with much more gesture, but the quiet manner of Mme. Mason, singing the part of a fifteen-year-old girl, gave Romans an interpretation they had seldom had before and it was refreshing to them.

Mme. Mason has been engaged for the Florentine Musical Festival in May, and may stay in Italy until that time. She has already sung at La Scala, Milan. F. P.

President and Guests Again Hear Mildred Dilling

Mildred Dilling, harpist, played at the White House for President and Mrs. Hoover and their guests on February 11, following a diplomatic dinner. Miss Dilling shared the program with Mary Garden and Chief Yowlache. This was the harpist's third appearance at the White House during the present administration, the second being before the King and Queen of Siam. Miss Dilling also played at the executive mansion during the Coolidge and Harding administrations. February 12, the harpist fulfilled another Washington engagement at the home of Mrs. Francis Sortwell.

January 29, Miss Dilling was guest artist with the Durieux String Ensemble in a program at the home of Mr. and Mrs. Cecil Smith in New York. She played the Introduction and Allegro written by Ravel for harp with accompaniment of strings, flute and clarinet. Percy Grainger, also on the program, gave a short explanatory talk. February 5, Miss Dilling gave her annual recital at Christ Church, Fitchburg, Mass., assisted by Fred Cronhimer, organist, and the choir of the church; 9, she was heard in her annual recital at Penn Hall, Chambersburg, Pa., where she is head of the harp department; 19, Miss Dilling was presented at a tea in the home of Mr. and Mrs. Everett Martin. Alice Duer Miller and Elmer Davis were also on the program. On the morning of the same day, Miss Dilling played at Central Presbyterian Church, New York, where she is soloist. February 23, the artist gave a joint recital in Kew Gardens, N. Y., with Edgar Schofield. March 1, she appeared in her fourth annual recital at Vassar College when the alumni entertained the senior class at Alumni House. During March, Miss Dilling will be heard in Florida and other southern states. Among these engagements is her seventh annual appearance at the Mountain Lake Club, Lake Wales, Fla.

On February 22 Mildred Dilling also appeared in Fitchburg, Mass., in her second recital of the month there. March 7 the Mildred Dilling Harp Quartet are to make their début appearance at the Essex House Morning Musicale, New York.

Corigliano Acquires Guadagnini Violin

The "Louis Spohr" Guadagnini violin has recently come into the possession of John Corigliano, young Italian-American violinist, who used this instrument on his concert tour with Chaliapin during November. The "Louis Spohr" Guadagnini is in an exceptionally intact and undisturbed state, still having the original neck and top-block. The frequently occurring modern addenda, peghole "bushes" and underedge strengthening of the table are absent. This is a specimen of the Turin work of Guadagnini, usually acknowledged to be the master's best period.

The instrument, privately possessed for many years, was once owned by the renowned violinist Henry Holmes and is traditionally associated with the name of the master, Louis Spohr. Henry and also Alfred Holmes, both of whom are believed to have used the Guadagnini, were pupils of Spohr. The violin bears the date 1780.

Eisenberg Playing Many Recitals

Maurice Eisenberg, one of the most active of cellists, is playing this season in practically all the important music centres of Europe, and many of England. Many of these are return engagements. He will be heard in recital, radio and orchestral concerts.

At present, Mr. Eisenberg is making a tour of England, where he is playing in London and the provinces in recital or with orchestra almost daily until March 1. In addition to a recital at Wigmore Hall, he was soloist with the British Broadcasting Company, February 19, and with the Bournemouth Orchestra, February 22. Both concerts were broadcast. For his orchestral appearances, Mr. Eisenberg plays concertos by Haydn, Boccherini, Dvorák and Vivaldi-Dandelot, while sonatas by Brèval, Bach, Brahms and pieces by Fauré, Stravinsky, Casella and Boulanger are used in recital. Previous to his tour in England, Mr. Eisenberg played extensively in Switzerland, giving radio recitals and appearing as soloist with orchestras of that country.

Benefits of Gadski Opera School

The artistic ideals of Johanna Gadski find present expression in the work of her daughter, Charlotte Gadski-Busch, who has set up the Gadski Opera School at Berlin-Zehlendorf West, in the home left her by her famous parent. Although Mme. Busch has never appeared as a singer before the public, she received a complete course of training from her mother. Her inclinations, however, were always in the field of dramatic art, and as soon as she felt herself adequately prepared she began to teach acting. Mme. Busch does not teach singing herself, but those in need of vocal instruction receive their training from teachers under her personal supervision. A pianist and conductor represent the coaching staff. Mme. Busch's work is to take the finished pupils and prepare them for the stage, for she feels that her training equips them to go on without a rehearsal before any audience.

CHARLOTTE GADSKI-BUSCH

Mme. Busch grew up in association with the Metropolitan Opera Company, and, in addition to her long years of study with her mother, she has had the benefit of contact with her mother's artistic associates. By that experience she believes that her pupils may benefit in costuming as well as in other dramatic aspects, for helping her mother to choose costumes has given Mme. Busch an eye for the correct period costuming and the value of color effects. She states that it is impossible to attain the right inspiration, movement and spirit of a role, especially a Wagnerian one, in everyday dress, and that a perfect portrayal cannot be given if the actor's entire person has not stepped into the character.

Concert Promotion

(*Continued from page 21*)

type. If the artist interests him, he pauses a moment to wonder if he has an engagement for that evening. Desire is born, and it remains for the balance of the copy to sell the ticket.

Now it is useless to dwell on the many forms of direct advertising in general use, calling on the arts of printing and engraving to beautify them. The concert manager is interested only in those of service to his calling, of which there are six:

a) pamphlet
b) circular or folder
c) herald
d) card
e) form letters
f) order blanks

An attempt will be made in the next article to describe these various categories and explain their best uses.

HOWARD-JONES:SAMMONS SCHOOL OF MUSIC
Training on original lines by these two famous concert virtuosi. Apply Secretary, Wigmore Hall, London, W. 1.

MARGHERITA RINGO
American Dramatic Soprano
PRIMA DONNA
San Carlo (Naples) and other Leading Italian Opera Houses.
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TENOR FRANCO FORESTA-HAYEK
NOW IN EUROPE
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La Scala, Milan

FRANCA SOMIGLI
American Soprano
heard in best Italian Seasons

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NOW SINGING IN ITALY
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WILLIAM CLARK
AMERICAN TENOR
Now Singing in Italy
OPERA—CONCERTS
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Fascist Agency of the Spectacle, Ugo Foscolo 2, Milan

PAUL KAUL & SON
VIOLIN MAKERS
Old Instruments Restored
Kaul violins played and endorsed by famed internationally known virtuosos—Lucien Capet, Georges Enesco, and others.
50 rue de Rome, Paris, France

Horowitz Plays Interesting List at Recital in Mid-West Metropolis

American Conservatory Symphony Orchestra Gives Concert

CHICAGO.—Vladimir Horowitz delighted an audience that packed the upper part of Orchestra Hall and left many vacant seats on the main floor on February 19. Horowitz' program was one to please the student and the professional more than the layman, comprising as it did the Toccata in C major by Bach-Busoni, the Beethoven A major sonata and lighter numbers by Schumann, Liszt, Chopin, Ravel, Poulenc and Saint-Saëns. In fine mood, the pianist delivered all the numbers superbly.

ARTHUR KRAFT AND STUDENTS HEARD

At the Columbia School of Music on February 19, Arthur Kraft and three of his talented students presented Liza Lehmann's song cycle, The Golden Threshold, before a large audience. Kraft sang his various solos beautifully; likewise Mary Jeannette Hoffmann, who sang the soprano part: Lavon Holden, contralto, and Avery Johnson, baritone. Herbert Bergman was the able accompanist. Preceding the performance of the cycle, the students each sang a group of solos. Mr. Kraft, as fine a teacher as he is a singer, has reason to be proud of the students heard on this occasion.

AMERICAN CONSERVATORY ORCHESTRA

The American Conservatory Symphony Orchestra, assisted by Gibson Walters, violinist; Theophil Voeks, pianist; Emily Ohlendorf, violoncellist, and Ruth Wahl Secord, soprano, furnished the program for the regular Sunday afternoon musicale at the Medinah Athletic Club on February 19. Conductor Butler had prepared an interesting program which was well presented by his efficient orchestra and won the plaudits of the Shriners and of their friends. One of the interesting features was the conducting of the prelude to Wagner's Mastersingers by June Bestold, winner of first place in Mr. Butler's conducting class. The young conductor showed marked ability with the baton, having the orchestra at all times under complete control, and the students making up the orchestra responded to her most minute demands. The soloists shared in a large measure in the enjoyment of the concert, which added prestige to the able faculty and its students.

CHICAGO COLLEGE OF MUSIC WELFARE FUND BENEFIT

The Emergency Welfare Fund benefitted by a faculty concert given on February 19, at Kimball Hall, by members of the Chicago College of Music. Those who contributed their services to this good cause are congratulated collectively. They were Louis Victor Saar, pianist and composer; Leo Braverman, violinist; Goldie Gross, cellist; Alvena Reckzeh and Kathryn Anderson, piano duettists; Mario Rubini, tenor; Billie Ritchie, violinist, and Sophie Paske, mezzo-soprano.

CARLETON SYMPHONY BAND

Unheralded, the Carleton Symphony Band played before the smallest house encountered this season at Orchestra Hall, on February 20. The band hails from Northfield, Minn., a city that harbors also the St. Olaf College which has won international reputation through its excellent choir. The Carleton Symphony Band should have advertised extensively before coming to Chicago. To invade a city of over three million inhabitants with but little advance notice seems unwise, when most organizations and artists inform the public through the press weeks in advance of their coming.

The Carleton band came here totally unknown and there were not one hundred persons, including the critics, on the main floor. This is regrettable, as it is an organization to be reckoned with, as demonstrated in their performance of a program which began with the prelude, chorale and fugue by J. S. Bach and ended with Wagner's Rienzi overture. The conductor, James Robert Gillette, has created something quite novel in this band, which, as its name indicates, plays symphony music and does it well. It is composed of some seventy young men and women, who did their best for their alma mater, and the audience responded enthusiastically. Carleton College has in its band an asset which should be capitalized.

MUSICIANS CLUB OF WOMEN

The concert given by the Musicians Club of Women at Curtiss Hall on February 20 had as soloists, Lillian Pringle, Stella Roberts, Pauline Peebles, Clara M. Schevill, Morma Altermatt, Anna Burmeister, Alma Birmingham and Agnes Hope Pillsbury.

CHICAGO ARTISTS ASSOCIATION

The Chicago Artists Association had at its February 21 concert Eric DeLamarter as speaker and the Honorable Lewis Bernays, British Consul as guest of honor. The musical program was given by Mae Willems, pianist; Glenn Most, baritone; Ida Mae Cameron, soprano, and Rosalind Wallach, violinist. A junior program was also presented by Marjorie Sherwin, pianist; Florence Lohrber, soprano, and Isabel DeFaut, violinist.

APOLLO MUSICAL CLUB CONCERT

A large audience was on hand February 21 at Orchestra Hall to hear a program given by the Apollo Musical Club under the direction of their able conductor, Edgar Nelson. The program began with Saint-Saëns' Praise Ye the Lord, in which the Apollos revealed anew the excellent training they have received from their leader, who has brought them to a high point of efficiency. They always sing on pitch, the tone is voluminous, and the voices of the tenors, basses and baritones blend well with those of the sopranos and contraltos. Mr. Nelson has also imbued his cohorts of fine singers with enthusiasm and has taught them that good enunciation adds to the enjoyment of the listener. All those virtues were in evidence throughout the program. From beginning to end the Apollo Musical Club was rewarded with rapturous plaudits. In the first part of the program Leslie Arnold, who has studied for many years with Dudley Buck, revealed a bass-baritone of fine resonance, used with marked artistry. He sang numbers by Handel, Franz and Malashkin, making a deep impression by the beauty of his tone, impeccable phrasing and clear utterance.

After the intermission the audience was introduced to a cantata, The Bird Woman, by the Chicago composer William Lester, a prolific writer. Mr. Lester cannot be classified as a modernist, as his musical idiom, though American in texture, is reminiscent of Jules Massenet. The composition has originality, however. The work was well sung by the Apollos, ably assisted by Margaret Lester, soprano; Leslie Arnold, bass-baritone and Eulah Cornor Heckater, contralto.

LA TOSCA

La Tosca was given in a grand manner at the Auditorium Theatre on February 22 and 24, under the auspices of Grace Denton, a manager who throughout this season has shown clear vision, courage and ability in bringing to Chicago attractions of the first order. The performances of Tosca were practically sold out. Though they were given for the fiftieth anniversary benefit of the Presbyterian Hospital, and the cast was headed by Maria Jeritza, who had never been heard in opera here, and John Charles Thomas, formerly of the defunct Chicago Civic Opera, nevertheless Miss Denton had to work hard to make the presentations financially and artistically successful.

With regard to the performance, Jeritza gave the most vivid portrayal of Floria Tosca that we have ever witnessed on our lyric stage. Jeritza's Tosca has been too often reviewed in the Musical Courier to need analysis at this time, but we, who have seen many Toscas, find her the equal of the one presented on the legitimate stage by the late Sarah Bernhardt. Not that Jeritza copies anybody. Her conception of the role is an original creation, and as we followed the episode we were made acquainted with much new "business" and accentuation. Jeritza is correct in making her singing suit her action, and it was only in the Vissi d'arte that she revealed the full gamut of her song. After that aria, the audience paid her a rousing tribute; likewise at the close of each act, when she took many solo curtain calls. Her emphatic success gives rise to the hope that when Chicago again has its own opera company, Jeritza may be with us permanently.

John Charles Thomas, an aristocrat of the stage, made a hit as Scarpia. Though restrained as to gesture, his Scarpia has many points that are amazingly effective. Vocally, Thomas was at his best, which explains his emphatic success.

Mario Duca, unknown here, made a brilliant début as Cavaradossi. Here is a young man with an Italian name who, we are told, is a native of Wisconsin. He is the possessor of a fine tenor voice and has an ingratiating personality. That he shone in his own light among such luminaries as Jeritza and Thomas indicates his ability. The balance of the cast was more than adequate. We enjoyed as heretofore the Sacristan of the veteran baritone Vittorio Trevisan, who received his customary round of applause when he appeared on the stage.

The performance was under the direction of Isaac Van Grove, a masterly American conductor. His enthusiasm, added to his musical knowledge, made the score pulsate with animation. The stage settings were excellent and the production as a whole was one of which Chicago may justly feel proud.

FORTUNE GALLO HERE

One of the most welcome visitors to this office during the past week was Fortune Gallo. It is said in well informed operatic circles that Gallo intends giving opera at the Auditorium Theatre. When asked about the report, Gallo neither confirmed nor denied that such was his intention. "I am looking the situation over. Chicago wants opera," said he.

SYMPHONY PROGRAM; GIESEKING SOLOIST

Walter Gieseking, one of the giants of the keyboard, was the soloist at the Chicago Symphony Orchestra's twentieth program, February 23 and 24. Having chosen for his appearance the ungrateful Brahms D minor concerto, No. 1, the pianist played it with such enthusiasm and beauty of tone as to make his contribution the bright spot in a rather dull program. Dr. Frederick Stock returned to his post refreshed from a short sojourn in Arizona, and he and his orchestra gave fine support to the pianist.

In the purely symphonic numbers Stock's enthusiasm could not arouse his players from a state of lethargy which was infectious across the footlights, the audience being somnolent and listless. Bax' In the Faery Hills opened the program and was followed by Williams' A London Symphony, which, though lengthy, is an interesting work. The audience recalled Stock to the stage several times at the conclusion of the number.

TEMPLE OF MUSIC

If all that we hear be true, Chicago will not have, at least for the time being, a permanent Temple of Music at the Century of Progress. The drive fell short by more than fifty per cent. of the amount needed, yet with the money already collected a temporary building may be erected on the World's Fair grounds and the balance of the fund may be used to pay the talent. It is said that letters will be written to donors to the Temple of Music fund, informing them that they may have their money back if they so desire.

NO NORTH SHORE FESTIVAL

On good authority it is stated that the Chicago North Shore festival in Evanston, Ill., will not take place this season.

SOCIETY OF AMERICAN MUSICIANS CONTEST WINNERS

Winners in the Society of American Musicians ensemble group contest, leading to public recitals later in the season under Bertha Ott's direction, are: Dorothy Crost and Bernice Jacobson, duo pianists; and a trio composed of Mary E. Jones, violinist, Pauline Peebles, pianist and Ada Michelson, cellist. The piano, violin and vocal finals are to take place on March 5, and also carry as reward a Bertha Ott recital for the winner in each category.

CHICAGO MUSICAL COLLEGE NOTES

Beulah Appelman, pupil of Rudolph Ganz, gave a piano recital in the Little Theatre on March 1. Martha McAdams, student of Mr. Ganz and Mollie Margolies, is offering a piano recital in the Little Theatre of Chicago Musical College on March 18.

Rodolfo R. Cornejo, pianist, gave a recital at Sherwood Hall, Morgan Park, February 17, assisted by Franklin Gordon, tenor and Leo Pevsner, violinist. The program included compositions of Brahms, Chopin, Debussy, Leschetizky and Cornejo.

Grace Carlson, Dorothy Nicholas, Charles Loane and Weaver Barrett, pupils of Clare John Thomas, appeared in two additional performances of The Mikado, February 10 and 11, at the Central Y. W. C. A.

Students from the class of Clare John Thomas were presented in recital, February 28, at the Little Theatre.

Mary Earl Allen, contralto, artist-pupil of Jessie Waters Northrop, is singing every Sunday afternoon over Station WBBM on the Chapel of the Air hour.

Guila Bustabo, violinist, who appeared in recital at Orchestra Hall, February 10, was

(Continued on page 26)

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RADIO'S COMPETITION WITH OTHER ENTERTAINMENT RAISES QUESTION OF ITS CHANCES FOR SURVIVAL

Pioneer Work in Music Provides Opportunity for Strengthening Position of Broadcasting—Listeners' Response to These Programs Encourages More Extensive Application

By MILDRED CHETKIN

An editorial appearing recently in the Motion Picture Herald discusses at some length the possible effect of radio upon the welfare of the motion picture industry. "It is true enough," the article states, that a great many persons are staying at home, or sitting in hotel lobbies listening to the radio, spending hours that might be spent in the motion picture theatre.

"'Spending' is the important word in that paragraph. The hours are all that they are spending. It appears more than probable that a radio entertainment costing nothing seems, just now, a better bargain to a considerable fraction of the population than a motion picture show costing something. It is not entirely ironic to observe, too, that a radio entertainment which costs nothing comes about as close to being worth its price as anything on the market today. A public with the price in its pants will not stay away from the theatre long.

"There is an ample background of experience in the early history of radio. Through its novelty life it did probably hold quite a few customers from the box office. Bridge and the jig-saw puzzle are today likely to be keeping more actual dimes away from the box office than all of radio, and golf is no help.

"The radio as entertainment has not suddenly got better. It has as entertainment stood distinctly still for a long period. It is the surrounding situation, more especially the purchasing power and the purchasing mood that has changed. . . .

"Radio is really nothing to worry about for long, unless you want to worry about mah jong, ping pong and Joe Miller's jokebook."

Radio cannot, of course, be dismissed as easily as that, however deep our concern for the troubled spirit of the theatre owner may be. There are certainly numerous occasions within the recent memory of every patron of Hollywood's products when radio entertainment costing nothing laid a far more valid claim to his dimes than the art which diverted them to the box office. But the writer's final prophesy, ventured apparently with profound conviction, is provocative. To what extent, actually, has radio survival value?

When broadcasting was a novelty, there was small inclination to weigh its substance. The wonders of the new instrument endowed each sound with an apostolic significance that forced every other consideration into the background, and it was tacitly understood that even when the newness had worn off radio could be trusted to distinguish itself in some special way. The science that bestowed upon man such transcendental power would furnish his inspiration. Toward what goal its marvels would finally direct him, it was beyond the limits of human intelligence to determine. Time alone would tell.

STATIC

Josef Pasternack is an accomplished linguist. He speaks French, English, Italian, Russian, Polish, Hungarian and German with equal fluency. . . . A young Chinese boy from New York's lower East Side presented Alice Joy with an etching of herself which he made from a newspaper photograph. . . . Maximilian Pilzer played the violin obbligati for Rosa Ponselle during one of her recent broadcasts. . . . Eddy Brown was one of the few people present during conferences of the German generals during the World War. . . . Before making his home in America, Rex Sheridan traveled extensively and for a time lived in India.

Twelve years have passed since radio first appeared to stir the imagination of a world, and, thanks to our facile and rather terrible gift for adjustment, we have accepted it completely. With the snap of a switch we annihilate distance, but the force which makes the miracle possible now dwells among the commonplaces. Indeed, far from inspiring any remarkable changes, radio has adapted itself so closely to our manners that it is possible to measure its importance in terms of mah jong, ping pong and Joe Miller's jokebook. In the end, we may infer, the movies will triumph and radio, sullen perhaps but chastened, will be sent back home where it belongs.

Exactly where, we wonder, does it belong? Is it possible that essentially radio is nothing but a more or less dangerous rival of the motion picture, the theatre, the newspaper, the phonograph and the concert performance? To acknowledge this limitation is to spell its doom, for as a substitute for these it could not, normally, survive. Drama which achieves its effect through sound alone is highly unsatisfactory, and while broadcasting may be employed in the dissemination of headline news it cannot provide details or the means of recalling a lost word. The obvious advantages of the phonograph and actual attendance at a concert need not be pointed out; radio may serve as a substitute for these when they are not readily available, but it can never actually displace them.

It would be absurd to deny that broadcasting has justified itself when we are made constantly aware of the vast opportunities it has provided for those whom circumstances would otherwise have shut off from those rich experiences. But now that it is no longer an experiment, we may reasonably demand of radio the development of something substantially its own, as well.

Musically, its possibilities lie clearly in exploration. The symphony orchestra or the concert artist furnishing an exchange for admission fees is seriously limited in the choice of material. An audience which has bought its ticket and left the snug comfort of its living room for the concert hall will rarely submit with good grace to being deposited in the juror's box. It prefers and has the right to demand music which has been tried and found worthy, and will tolerate new or obscure works only in minute doses.

Obviously this is a condition which constitutes a vital liability in the progress of any art, but radio with the demands of its audience less immediately insistent provides a means of counteracting this influence and carrying out such pioneer work as would otherwise be impossible of accomplishment.

* * *

A Theory in Practise

There are few artists on the air who, in planning broadcasts, are willing to lift their feet from what they know to be *terra firma*. Occasionally they will relieve the dull sameness of their programs by a cautious sprinkling of less familiar compositions, but the musician is rare who devotes himself seriously to the task of illuminating the darker corners of musical history and salvaging works which with the accumulation of years have passed into obscurity. Yet this has been attempted and achieved with the consent and encouragement of a large number of listeners. Eddy Brown's Master of the Bow series illustrates the potentialities of radio in this direction.

"I had often wondered why the greatest work ever written for the violin, the Bach Chaconne, had never been given over the air," Mr. Brown told us recently. "They informed me that the radio public would neither understand nor be interested in such a work. This seemed hardly possible, and I decided to chance it. Not only was the performance justified from the viewpoint of the listeners' interest, but many letters came thanking me for playing this masterpiece."

"The works of composers, virtuosi and pedagogues are of such great importance to the general progress of music," he continued, "that in his age every musician, whether he is famous or obscure today, has been of unlimited value in the building up of international culture. For this reason history is not justified in neglecting any of them. During the Master of the Bow series, it has been my aim to bring out as many forgotten works as possible. In the script I have tried to recall briefly those musical personalities of the past two hundred and fifty years who, either by creating a school or following a great school already established, have passed on from generation to generation the art of the violin. Since the influence of all of these masters was directly or indirectly felt by their contemporaries, these men have been brought into the script as often as possible."

"Among the works played over the air for the first time on these programs were the Pugnani symphony; the Boccherini concerto and overture; also a quintet by Boccherini called The Night Sounds of Madrid, a very modernistic composition; Rode concerto No. 6; Castrucci concerto in G minor; Gossec overture; concerto No. 1 of Miska Hauser; concerto for trumpet, flute, oboe, violin and orchestra by Bach; serenade by Leopold Damrosch; andante and valse for violin and guitar by Paganini; Rondo Papageno by Ernst; Bulgarian Rhapsody of Vlodigerof; Carnival by Guiraud; concerto grosso No. 12 by Corelli; capriccio by Veracini; concerto for four violins by Leonardo Leo; concerto for four violins by Vivaldi; concerto grosso for two violins and orchestra of Geminiani; Serenade Humoristique for three violins and piano by Leonard; Moses Fantasy by Paganini; fantasy on a theme by Beethoven of Alard; concerto in D minor by Tartini; suite of dance from Handel's Alcina; St. Patrick's Day and Arkansas Traveler by Vieuxtemps; concerto in B flat of Carl Stamitz; Passacaglia by Frescobaldi; Concerto Romantique by Godard; Des Teufels Lustschloss by Schubert; concerto No. 4 of Leonard, Gespenstermärchen by Schumann and innumerable other works for violin and orchestra."

"It is my opinion and also the opinion of my colleagues who have collaborated with me in the series that these works are worthy of the highest consideration and should be included in today's musical programs. One often hears the complaint that over the air and on concert programs the same compositions are played over and over again. This is absolutely unnecessary. We have been giving these weekly programs for almost two years and our material is by no means exhausted. When one realizes that the average concert violinist's repertoire includes generally fewer than twenty concerti of the more than three thousand that have been written for this instrument, one can readily see how much of the violin literature

ON THE AIR

EDA KROITZSCH,

soprano, sings regularly over WNYC. February 14, she gave a special Valentine program. Miss Kroitzsch recently appeared in recital before the Woman's Club and the New England Women's Club of Montclair, N. J. She specializes in Viennese songs. Stuart Ross is her accompanist.

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Ferde Grofé

is being neglected. Besides these concerti there are countless smaller works of great value that should be heard."

It was interesting to find that of the letters which Mr. Brown has received in response to these programs a great part is sent by people who say that they have never written to a radio station before. As we stated in these columns a few months ago, fan mail is apparently no indication of what the radio audience really wants, since many listeners —and it is regrettable that they comprise the more intelligent group—do not write at all.

"Sometimes I wonder," Mr. Brown ventured—the thought has presented itself before—"if some of the so-called experts of radio program building do not underestimate the intelligence of their listeners. Does not the eager response to good music prove that a little more of it could be offered without danger? I am inclined to believe that more radio sets would be tuned in."

What radio needs, it becomes clear as one watches its progress, is an active consciousness of its own importance as a cultural force that will not stand paralyzed when people begin once more to spend money for their entertainment. And only by striking out in a direction that will be indubitably its own, can it hope to achieve permanence.

* * *

Toscanini Directs Final Eight Weeks of Philharmonic

Beginning with the March 5 broadcast over the Columbia network of the New York Philharmonic-Symphony Orchestra, Arturo Toscanini will be the conductor. During this program there is to be heard for the first time in New York Howard Hanson's second symphony, sub-titled Romantic. The remainder of the concert will be devoted to Wagner's Faust Overture and Strauss' Ein Heldenleben.

* * *

Zimbalist and Swarthout on Broadcast

Efrem Zimbalist, violinist and Gladys Swarthout, mezzo-soprano of the Metropolitan Opera Company, are appearing in a joint recital over a WEAF network on March 5. For their first performance of the season in the General Electric series, they will offer a group of old favorites and a number of more serious compositions.

* * *

Announce Artists for Curtis Institute Program

Irene Singer, lyric soprano, Jean-Marie Robinault, pianist and Abrasha Robofsky, baritone, all students at the Curtis Institute of Music, Philadelphia, will be the soloists on the season's fifteenth broadcast of the institute over the Columbia network on March 7. Miss Singer, a pupil of Harriet Van Emden, has been heard in concert and opera. She will broadcast songs by Joseph Marx and numbers by Respighi and Rimsky-Korsakoff. Mr. Robinault, young French pianist and formerly a student at the Conservatoire National de Paris, studies with David Saperton. He is to play Chopin's Impromptu in F sharp, the Schumann variations on the name "Abegg" and the Capriccio in F minor by Dohnányi. Mr. Robofsky, pupil of Emilio de Gogorza, and a former member of the Philadelphia Grand Opera Company, is to present numbers by Gastaldon, Dvorák and Kountz.

RADIO IMPRESSIONS OF A WEEK

Richard Crooks was tenor soloist with William Daly's orchestra over WEAF offering the Berceuse from Godard's Jocelyn, Loch Lomond and If with All Your Heart from Mendelssohn's Elijah. Strong and clear, his voice responded without any apparent effort to the music, which he interpreted simply and with warm understanding. . . . Further tribute to Wagner's memory was paid by the New England Conservatory Orchestra, composed of eighty-five students under Dr. Wallace Goodrich. They gave an ambitious, competently executed program, consisting of the prelude to Lohengrin, the Siegfried Idyll, and selections from Siegfried and Götterdämmerung (WJZ) . . . Ferde Grofé's Grand Canyon Suite was routed over the Columbia network from the Pacific Coast on the California Melodies program, under the direction of Raymond Paige. . . The Electronic Piano, recently perfected by Benjamin F. Miessner, was demonstrated by Anton Rovinski on WABC. It is a small grand piano equipped with electric push-buttons and radio dials placed above the keyboard, producing orchestral effects simulating wind instruments, brasses, guitar and harp. In his talk, Mr. Miessner explained that this is achieved by electrically transforming and reproducing the vibration of the strings, the music coming not from the instrument itself but from a loudspeaker standing a few feet away. The selections played included a gavotte by Bach and excerpt from Scarlatti's Pastorale, during which the tone of the piano resembled the clavichord, and compositions of Chopin, Debussy and Iiadoff. . . The surpassing musicianship of the students who appeared during the broadcast of the Curtis Institute of Music made this one of the outstanding programs of the week. Under Felix Salmond's direction they presented the Brahms "Horn" trio for piano, violin and cello, and Margaret Codd, soprano, assisted by Ardelle Hookins' flute accompaniment, gave a fluent performance of The Wren by Benedict and an aria from Handel's Ode on St. Cecilia's Day (WABC). . . Another presentation by a student group, the Eastman School Little Symphony Orchestra, contributed materially to the sum of significant performances on the air. They were heard in an all-American program of modern music. . . Dr. John Finley Williamson's Westminster Choir gave a radio concert on Washington's Birthday that included, appropriately, the anthem from Ernest Bloch's symphony, America, and a special choral arrangement of My Country, 'Tis of Thee. In addition to the madrigals and early English songs which the choir always performs so successfully, there were sung a Russian chorus, Salvation Is Created, and an original Kentucky mountain tune (WEAF). . . Bernhard Levitow's Symphonic Ensemble, heard regularly over WINS, is a comparatively small group of players which achieves orchestral effects and a tone quality which are seldom found in units of this size. Mr. Levitow directed his musicians in a delicate performance of the Minuet and Gavotte from Massenet's Manon, Weber's Invitation to the Waltz, and a special arrangement by the conductor of Grieg's Midsummer Night. . . The mature and eloquent art of Martha Baird, pianist, was brought to the air by WEVD on the evening before her recital at Town Hall in New York City. She played three selections of Chopin, the Scarlatti sonata in D major and Wilhelm Seebaeck's Minuet. . . The smooth, rich tones of Jack Parker's tenor voice are being heard twice weekly in a WOR morning program. We found his interpretation of some of Noel Coward's music especially enjoyable. . . A WEAF network carried the first performance of Henry Hadley's tragic one-act opera, A Night in Old Paris. The work is rich in thematic material and highly effective, maintaining throughout an admirable balance between orchestra and singers that makes possible thoroughly satisfactory radio presentation. Dr. Hadley's descriptive tone poem, The Ocean, comprised the remainder of the program. The composer conducted, and J. Alden Edkins, Viola Philo and Theodore Webb were among the artists. . . With the spirits of Brahms and Wagner looming large this year, there are few opportunities to celebrate other anniversaries. But 248 years ago Handel was born, and Frank Black celebrated the occasion by arranging for the first performance on the air of the composer's concerto grosso for harpsichord and strings (WEAF). . . Rosario Bourdon's Cities Service programs continue to provide a dependable stopping-off place for weary travelers of the air waves. The overture to Wolf-Ferrari's Secret of Suzanne, Paderewski's Minuet and David Guion's Home on the Range were among his offerings. . . Leonard Liebling inaugurated a new series of broadcasts for NBC entitled, Music Is My Hobby. These programs are designed to stimulate the listeners to an active interest in "music-making" as a means of personal expression, relaxation and diversion. Mr. Liebling revealed once more an extremely agreeable microphone presence, speaking with ease and a pleasant wit. Though a self-styled amateur he gave a group of piano selections including a Scriabin prelude, a prelude and etude of Chopin, Tansman's Cradle Song, an excerpt from the suite Animal Pictures, by Rudolph Ganz and his own Romanza that revealed decidedly professional skill and interpretative power (WJZ).

NETWORK OF NEWS

Grace Leadenham's new composition, Let Me Sing a New Song, was featured by David Healy, bass baritone, over WLWL on February 23.

* * *

Beginning February 26, WEVD instituted a weekly series of programs devoted to modern American composers. Works are being presented by members of the Young Composers Group, the Pan American Association of Composers, and the League of Composers.

* * *

A reenactment of the scene of the first performance of Mendelssohn's E minor concerto was presented to the audiences of WOR by Eddy Brown in his February 22 Master of the Bow program.

* * *

Jesús María Sanromá, Boston pianist, and the Durrell String Quartet gave what is believed to be the first radio performance of Ernest Bloch's quintet during the program of the Boston Council of Social Agencies broadcast over the Yankee Network. The members of the Durell Quartet are Josephine Durrell, Edith Roubound, Anna Goldman and Mildred Ridley.

* * *

The one hundred and seventy-fifth broadcast of the Jack Frost Melody Moments was presented on February 20 over NBC. Josef Pasternack, conductor of the series for the past year and a half, arranged a program in which the guest artists were the Melodians and a mixed quartet composed of Helen Oelheim, Margaret Speaks, Willard Amison and John Quine.

* * *

An overture of selections from the operetta Princess Pat, was chosen by George Earle to open one of the recent CBS Blue Coal Radio Revues. Several novelty numbers and two selections by Charles Carlile, tenor, completed the program.

* * *

Ernesto Berúmen, pianist and teacher, will appear over the Columbia network on the afternoon of March 16 with Marie Powers, contralto, in the regular La Forge-Berúmen hour.

* * *

N. Lindsay Norden, the quartet and Cantor of Rodeph Shalom Synagogue, Philadelphia, were heard on a national hook-up on the Columbia chain on February 26. Rabbi Louis Wolsey was the speaker. The music consisted of excerpts from the Jewish service.

* * *

Verdi's La Forza del Destino was presented during the WMCA Pages from the Opera program. The production was under the direction of Elmo Russ and the cast included Maria Lyna, Enzo Serafini, Arturo Damico, Alexander Lorber and Albert Johnson.

* * *

Everett McCooey, young baritone and son of the Brooklyn political leader, was heard in a WOR recital on February 25.

* * *

An orchestral and vocal concert of the works of French composers was included in a recent American School of the Air broadcast over Columbia. The orchestra, under the baton of Channon Collinge, interpreted compositions of Bizet, Debussy, Saint-Saëns, Massenet, Ravel and Gounod. Charles Carlile was the vocalist.

* * *

Anthony Frome, lyric tenor, has inaugurated a new series of WOR weekly recitals.

* * *

Helen Bishop, soprano, was the featured artist during a recent WOR Market and Halsey Street Playhouse presentation. The orchestra was under the direction of Lee Cronican.

* * *

Fred Vettel, whose tenor voice was heard frequently over WOR several years ago, has returned to that station for a series of Saturday evening programs.

* * *

Dolores Cassinelli, soprano, has begun a new series of WOR song recitals. A former motion picture actress, Miss Cassinelli has appeared in joint recitals with Martinelli and other prominent singers, as well as over major radio stations.

* * *

Mildred Rose, Barbara Maurel, Phil Regan and a sextet of feminine singers were soloists during a recent broadcast of the CBS Columbia Revue. Among the orchestral offerings was Broadway at Night, one of Ferde Grofé's compositions.

RADIO PERSONALITIES

MAXIMILIAN PILZER

Maximilian Pilzer is one of the many artists who have come to radio from the concert stage. He was born in New York City and made his début as a violinist at the age of seven in Carnegie Hall. When he was ten years old, he was taken abroad in order to continue his musical work under Professor Joseph Joachim and Gustav Hollander. His first European appearance was made the following year.

After several years of concerts in Europe he returned to the United States to become concertmaster and soloist with the New York Philharmonic Orchestra. Subsequently he appeared with major symphonic organizations throughout the country.

Mr. Pilzer has also won a reputation as a conductor. He has directed many large orchestras, and shortly after the opening of the original Roxy Theatre, New York, conducted there. He has appeared both as a violin soloist and as a conductor on radio programs, and is heard frequently over both networks and on independent stations in New York City.

IN WEEKLY BROADCASTS

JOSEF LHEVINNE,
master pianist, is heard over a national NBC hook-up every Thursday night.

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Menuhin's Playing of Concerto by Elgar Perpetuated on Discs

Sir Edward Directs Youthful Violinist and London Symphony Orchestra in Recording of Prodigious Work—New Editions of Beethoven Symphonies Nos. 2 and 5—Columbia Offers Brandenburg Concerto of Bach

By RICHARD GILBERT

That penetrating and uncommonly open-minded observer, Mr. Paderewski, the pianist, asserts through the alertness of the Associated Press, that the machine is destroying beauty and culture. In the recent dispatch which called forth not a little amount of editorial retort, the Polish sage gives vent to a few vapid reflections on the cultural course of humanity and the "almost insoluble problems" of overproduction and unemployment—needless to say without touching upon the faintest hint of a panacea, artistic or otherwise. This philosophical indulgence need not detain us here. But there is this alarming statement of the eminent pianist. To wit, that "there was a short period when the phonograph stimulated the general interest in music and had a good effect." And—with a finality which, to the present writer at least, is downright embarrassing—"That period has now passed." All of which, including the general terseness of the dictum, overwhelms us with the customary grief accompanying these announcements from the high places of the phonograph's demise and the stillborn misfortune of Mr. Otterson's recently conceived appellation, *metaphony*.[1] Begging the reader's pardon for detaining him on a moribund subject, we will continue, however, to review phonographic publications of the moment; this week to call attention in particular to recent metaphonic accomplishments of a more youthful, decidedly more refreshing musician—Yehudi Menuhin, about whom even the erudite Paderewski must have heard.

Yehudi Menuhin has had the ill fortune of being a child of this "very arid period of culture," to revert to the quondam premier of Poland. To a great extent, unquestionably, his tender genius has been subjected to the effects of the machine. When Yehudi was scarcely out of his nursery, it is said, he was made to listen to phonograph records—perhaps to some of the successful ones to which Mr. Paderewski may refer, perhaps to such ponderous recordings as Hark, Hark the Lark (Schubert-Liszt) and the celebrated minuet in G. Records curiously enhanced by the limitations of a two and one-half or three at the most octave frequency response. At any rate, part of the time devoted to Master Menuhin's early cultural development—aside from the long, laborious hours learning to tune a G string or trim a horsehair and other matters pertaining strictly to personal music making—was consumed by his listening to records (these, we suspect, were the halcyon days). Rumor has it that during one of the family's daily repasts, the Menuhins were regularly accustomed to eat in silence save for the sounds emitted by an adjacent gramophone—frequently portions of Beethoven's ninth symphony. Having passed far beyond the rudiments required for his profession, Menuhin's present association with recorded music causes one to believe that a considerable portion of his spare time spent in European capitals is now taken up with the making of records.

Menuhin recordings of sonatas by Bach (Nos. 2 and 5) and Beethoven (op. 12, No. 1) and concerti by Bach (for two violins, with his teacher, Georges Enesco), Bruch (op. 26), Mozart (No. 7 in D) and Elgar (B minor, op. 61) comprise six album sets of indubitably substantial music. The last of these appears on current Victor lists, the Bruch was published in America last spring and the others await domestic issuance. And an array of single disc items, representing for the most part refreshing selections of infrequently played violin literature, are listed in the new Victor catalogue. It may or may not be significant, in passing, to note that Paderewski never recorded a composition occupying more than two record sides and that Kreisler figures in only five album sets to say nothing of the multitudes of Rosarys, From the Land of the Sky Blue Waters, Serenades and Liebeslieds he has perpetuated.

Early this winter Menuhin appeared at Albert Hall, London, and played three concerti under Sir Thomas Beecham and Sir Edward Elgar. The venerable Sir Edward conducted his own work. César Saerchinger described the event in the Musical Courier of December 17, 1932. The Elgar recording was made during the rehearsals. As a reproduction it is magnificent; as an artistic feat it is a sublime example of technical attainment delightfully merged with youthful healthiness, zest and buoyancy. The Elgar opus is a formidable and prodigious work to begin with (twelve twelve-inch record faces, perhaps an unseemly length for a display piece). An idea of its difficulty may be had by the fact that it was written with Fritz Kreisler in mind, dedicated to and first performed by the Austrian violinist in 1910. It has an expressive power above the ordinary and demonstrates the composer's intimate knowledge of the instrument's capabilities. The harmonic richness and instrumental color usually associated with Elgar's serious efforts are evident—indeed this concerto should be considered in the light of an important major work. In it Elgar is not given to pretentious passages calculated only for vapid display. There is sincerity and fire and forthrightness—perhaps a bit too much earnestness accounting, probably, for the concerto's over-extension.

The recording is equal to but does not surpass the excellent registration of the Beethoven concerto by Szigeti and Walter. It simulates to an extraordinary degree the actual clarity of articulation, pure and lyric tone, sensitive disposition of light and shade, rotundity of phrasing and rhythmic understanding of Menuhin's playing. As for the interpretation: the London Symphony Orchestra, under the composer's authentic direction, is a willing and helpful collaborator; outstanding, perhaps, is the tasteful insight of the sixteen-year-old soloist, imbued with a certain amount of authority yet for the most part reluctant to lead ahead with the poise and assurance of a more experienced virtuoso. Yet if Menuhin had one eye cocked toward Sir Edward it is in no respect apparent that he was in the slightest fear of faltering. He has grasped the music's significance to a marvelous degree, and projects it with an impeccability not given to more than a very select number of present day violinists. Victor Musical Masterpiece set No. 174.

Clemens Krauss and the Vienna Philharmonic Orchestra, assisted by some first-rate recording business, have turned out an uncommonly good phonographic edition of Beethoven's second symphony, issued by Victor. This lyrical D major work has been recorded before, by Beecham and Kleiber, but neither version combines the elastic sensitivity, keen vivacity and general thoroughness noticed here. The tone of the orchestra, considered by some as the best in Europe, is admirably captured and the tenor of the interpretation is vigorous, alert and objective. Four twelve-inch discs in set No. M131 present this robust and gratifying music.[2]

* * *

Whether or not it is a sign of the times remains problematical but present disc lists contain little if any "debatable" music. Columbia's February offerings were made up of such stable items as Beethoven's fifth symphony, Bach's third Brandenburg concerto and the Dresden version of the Tannhäuser overture. None of which has previously missed attention of recorders. Peculiarly, though, a new C minor symphony has been badly needed and actually in demand. The Beethoven centennial of 1927, in the first year of electrical recording, saw the majority of the Beethoven orchestral works enregistered, yet because of the shortcomings of these early experiments satisfactory reproduction was not always secured. In the case of the fifth, it was recorded by Ronald (Victor), Weingartner (Columbia) and Furtwängler (Brunswick-Polydor) in the pioneering period and subsequently by Franz Schalk (H. M. V.), Richard Strauss (Brunswick-Polydor) and in a long-playing version by Stokowski (Victor). Even these latter engravures were not completely adequate due to mechanical defects. Therefore, it is seen that the new publication by a symphony orchestra conducted by Felix Weingartner (Masterworks set No. 178) is not superfluous. The present reading is in the manner of the older Beethoven tradition. Restrained, solid and musicianly, Weingartner's publication confines itself to a nicely balanced execution wherein the composer is allowed to speak for himself unaltered by the imagination of a modern, individually bent mind. The playing by the anonymous orchestra is clean and incisive. The four discs are pressed in the new Royal Blue material and are priced at the reduced figure recently inaugurated by Columbia.

Bach's Brandenburg concerto No. 3 in G major has heretofore been recorded on either three twelve-inch or four ten-inch sides, as in the case of Furtwängler's Brunswick-Polydor set or Alfred Cortot's H. M. V. edition. Here, however, Sir Henry Wood manages to place the music on both faces of a twelve-inch record (No. 68084D). The resonant string tone and verve of orchestral movement characteristic of the German recording are almost wholly absent, and the finer delicacy of Cortot's L'Ecole Normale de Musique (Paris) reading is not accomplished. On the other hand, Sir Henry takes his orchestra—the same, perhaps, that records the fifth symphony—through the measures of the work with contagious buoyancy and spirited levity. The general effulgence of the music cannot remain hidden. The disc is to be recommended.

The Tannhäuser overture, played by Mengelberg and his Amsterdam Concertgebouw Orchestra, will be reviewed next week.

[1] H. E. Otterson, Western Electric executive, electronic engineer and authority on sound recording, both film and disc, coined the word "metaphony" to designate the reproduction of sound separated in time from its origin. See Musical Courier, January 21, 1933.

[2] From the annual special list of Unusual European and American recordings. Will not be found in the usual monthly supplements.

RECENT EUROPEAN RELEASES*

FRANCE

STRAVINSKY: OCTET FOR WIND INSTRUMENTS. Octet under the direction of IGOR STRAVINSKY. *Columbia* Nos. LFX287 and LFX288.

BACH: BRANDENBURG CONCERTO No. 5 in D major. CORTOT, piano, THIBAUD, violin, CORTET, flute, and orchestra from L'ECOLE NORMALE DE MUSIQUE, Paris. *La Voix de son Maître* Nos. DB1783 and DB1784.

RAVEL: TZIGANE. YEHUDI MENUHIN, violin with piano accompaniment. *La Voix de son Maître* No. DB1785.

GERMANY

ZWÖLF DEUTSCHE LIEDER:
- Schubert: Der Doppelgänger; Die Stadt; Gruppe aus dem Tartarus; Kreuzzug; An die Laute; Der Musensohn; Erlkönig.
- Schumann: Der Soldat, Frühlingsnacht; Der Schatzgräber; Nicht mehr zu dir zu gehen.
- Brahms: Liebestreu: Sung by THERESE SCHNABEL with piano accompaniment by ARTUR SCHNABEL. *Electrola* (HMV) discs Nos. DB1833; DB1834; DB1835; DB1836; DA1294.

*Announcements of interesting publications of European recording companies will be made from time to time in these columns. These discs are available in America only through the importers. Additional information may be had by addressing the Phonograph Editor of the Musical Courier.

Chicago

(*Continued from page 23*)

for six years a student of Messrs. Sametini and Huntington of the violin faculty.

AMERICAN CONSERVATORY ACTIVITIES

All the young artists appearing in the final hearing of the contest conducted by the American Society of Musicians for the Bertha Ott recital award are students at the American Conservatory. The entrants are Dorothy Foster, pupil of Kurt Wanieck; Theophil Voeks, student of Heniot Levy; Adele Broz, pupil of Rudolph Reuter; Muriel Parker, student of Tomford Harris. Evelyn Ham, contralto, pupil of Karleton Hackett, is one of the four students to compete in the finals of the voice contest conducted by the above named organization.

Milda Geist, contralto, pupil in the vocal department, appeared as soloist at the meeting of the Illinois Association of Psycho-Therapy at the Palmer House, January 31.

Louise Litten, violinist, has returned to the conservatory to continue her studies, after completing engagements of several weeks as soloist with orchestras at Hotel Miami, Dayton, O., and the Arabian Grill in Columbus.

Fern Weaver, pianist, played a group of solos at the Sunday musicale of February 12 in the Granada Hotel and also accompanied Ann Sabo, mezzo-soprano, student of Charles La Berge, who appeared on the same program.

Shelby Nichols, baritone, was heard in recital before the Student Symphony Association of the Y. W. C. A. College of Arts and Sciences, February 5.

Cello pupils of Carl Brueckner, piano students of Jacob Hannemann and Alexander Guroff, and violin pupils of Reuben Marcus were featured in the recital of February 12.

Tomford Harris, of the piano faculty, was heard in the sixth of his series of historical recitals on February 12. RENÉ DEVRIES.

NEW VICTOR RECORDS

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MUSICAL MASTERPIECE SERIES

BRAHMS LIEDER. Sung with piano accompaniment in the original German, by Rose Bampton, contralto, and Conrad Thibault, baritone, on records Nos. 1610, 1611, 7759, 7760, 7761. In album M-175 with booklet containing German words and English translation. List price $9.00.

Here is an album that as a tribute to the memory of Johannes Brahms . . . as a real find for the lover of his songs . . . is unique. For in most instances these records are the *only reproductions* in existence; and the interpretations of the two artists bespeak a musicianship and feeling for their task which will appeal to you the more you hear the records. The album consists of four solos each and four duets.

SIEGFRIED (Finale to Act Three). Sung by Florence Easton and Lauritz Melchior on records Nos. 7762-7765, and in automatic sequence Nos. 7766-7769 in album M-167 with libretto. List price $8.00.

This stirring music . . . among the many pages of love music which Wagner penned . . . is positively breath-taking! The beauty of the voices of these two artists . . . the splendor of the orchestra . . . the excellence of the recording, make this album one of such outstanding worth that you can scarcely afford to exclude it from your record library. The finale requires seven sides. The odd side is the Prelude to Act One.

CONCERTO IN B MINOR (Elgar). Played by Yehudi Menuhin and the London Symphony Orchestra conducted by Sir Edward Elgar, on Victor Records Nos. 7747-7752 . . . and in automatic sequence Nos. 7753-7758. In album with booklet. List price $12.00.

This recording is the exact reproduction of a performance in England, at which the young artist won not only the plaudits of his audience, but the praise of the composer as well. The lovely melody of the work itself and the genius of the artist portraying it, will recommend this album to you.

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Julia Peters Has Musical Heredity

JULIA PETERS
and pictures from her family album.

Julia Peters, lyric soprano, was ambitious for a vocal career even in early childhood. She is of German descent, and her mother had considerable pianistic ability. At eight Miss Peters had decided to be a concert singer. No teacher would take her aspirations seriously, however, until she was fifteen. Then, giving her age as some years older, she began singing in a church choir and appearing in school assemblies. At eighteen she found it necessary to work in an office all day, so that she might study and practice all evening. One day the young singer answered an advertisement of the New York Grand Opera Company, and as a result became a professional over night.

Touring the country for two and a half years, Miss Peters learned a wide variety of operatic roles and gained valuable stage experience. A New York début at Town Hall in 1928, one season abroad with a German opera company, and three subsequent years' appearances in this country as soloist with the Victor Symphonic Band and with symphony orchestras, preceded Miss Peters' activities during the present music season, which she opened with a concert at Carnegie Hall, New York, last fall. This, as already recorded, will be followed by another appearance in the same auditorium on March 8, when Thomas Wilfred will accompany Miss Peters on the Clavilux and give two groups of solos.

The pictures which surround the centre portrait of the soprano are from the Peters family album.

Much Musical Activity in Milwaukee

Concerts and Recitals Well Attended

MILWAUKEE, WIS.—The music season thus far in Milwaukee has been, like other activities during this period, reduced as to number of concerts; yet, it must be registered as an encouraging sign of the power, resource and need of music that recitals have felt hard times here less than even business itself.

True, three operatic ventures here all went down in desperation of failure. The first because of too high expense, and hence, admissions; the next, promoted by an ordinary singer with *prima donna* pretensions, by reason of palpably incompetent productions; the last because of grand opera recommendations in advertising, and performances for the most part by hopeful novices gathered here and there in the Middle West. Had this latter group at its dollar top fee been able to maintain the artistic level of its Florence Tennyson or Emery Darcy, it would have gone over successfully. Which is to say that good music at admission price cuts in line with those that have had to be taken in other lines of endeavor, has gone along here in heartening style.

The concerts of three violinists in five weeks drew good audiences. Kreisler had the largest crowd of the season for his recital, on the Civic Concert Course. He played the Kreutzer sonata and one by Mendelssohn, concluding with a group of familiar works. Repeated calls for more brought a sheaf of Kreisler favorites and a charge of auditors for the platform.

Another violinist who scored decided popular success was Toscha Seidel. He appeared under the auspices of the united Arion and Milwaukee Musical clubs, which sponsored a new course this year and introduced it with a thrilling Tibbett recital. A large audience was present and applauded the Seidel program, which contained a Bach concerto, Sinding suite and a group of familiars. As guest soloist with the Milwaukee Philharmonic Orchestra, Joseph Szigeti scored a triumph in the Beethoven concerto.

A young pianist who impressed a University Club audience as having the potentialities of a career is Tomford Harris of Chicago. He has re-creative insight, technic, dash, a flair for the moderns, and fine grasp of classic style as well.

While Dr. Frederick Stock was on his Arizona mid-winter vacation, assistant conductor Eric DeLamarter came up to Milwaukee and directed a Chicago Symphony Orchestra concert. The players gave an inspiring performance of works having little display opportunities, but the director gave such zestfully revelatory interpretations of Kodaly's Hary Janos and Alfven's Swedish Rhapsody that the concert developed into a success for the conductor that was the talk of music circles.

There has been scarcely any noticeable letup in local musical production. A new *a cappella* chorus is being organized by Carl Oltz of Teachers' College. German singing societies have been active; the Shorewood Chorus, under Noble Cain, has made a good start. The Teachers' College Symphony Orchestra (Hugo Anhalt, conductor) revealed in a concert about the finest balanced playing of any amateur group ever heard here. Sol Shapiro is doing well with his newly organized Turnverein little symphony group. The Civic Music Association is effectively sponsoring local artists of worth in free concerts at the Art Institute. The latest was Shirley Sax, pianist, who in a long program revealed fine piano technic and a superb piano hand. International House is successfully promoting programs of music of many races through local artists. The latest was given by a scholarly violinist, Nathan Aaron and by Louis Goodrich, baritone. Mr. Goodrich sang a group by Burleigh notably well.

J. E. McC.

CONSERVATORIES and SCHOOLS

Cincinnati Conservatory News

On February 15 and 18 the opera department presented Don Pasquale by Donizetti in Wilson Auditorium on the University of Cincinnati campus. The Saturday afternoon performance was planned for students of the various public and parochial schools and other institutions of learning in greater Cincinnati. A translation of the libretto into English by Charles L. Kenney was used. The conductor and musical director was Alexander von Kreisler; the producer and stage director, Maria Kirsanova. Florence Barbour was coach and accompanist.

There were two complete casts made up entirely of students and graduate students, one for each performance. In the Wednesday performance, Nadelle Schuping, David Lazarus, Thomas Insco and William Eshenbaugh took part. On Saturday, Frances DeLoe, Ellis Frakes, Theodore Vallentine, Frank Zwygart and Herbert Swanson sang.

The members of the chorus were Julia Campbell, Rocco Contini, Rosemary Cook, William Eshenbaugh, Ruth Flanagan, Lois Huff, Belva Kibler, Mary McChesney, Ione Milligan, Mary Lou Mitch, Kathleen Somers and Herbert Swanson. The orchestra was made up of members of the Conservatory Symphony Orchestra.

On February 20 pupils from the class of Marguerite Melville Lisniewska gave an evening of Brahms in commemoration of the centenary of his birth. Those taking part were Dorothy French, Louise Schaefer, Elma Gillespie, Alice Gilson, Louise Keezee, Fannie Georgie Lang, Rosalind Roth, Virginia Graham, Elizabeth Hollway, Hilda Plotner, Virginia Russell, Allene Dowling, Cornelia Fritz, Joyzelle Ray, Ruth Orr and Josselyn Lisniewska.

Members of the conservatory faculty gave a Beethoven program in the Concert Hall on February 22. The program was offered by Karin Dayas, Stefan Sopkin, Violet Summer, George Carr and Karl Kirksmith.

David Mannes Music School Notes

Marcian Thalberg, Swiss pianist, who teaches piano this year at the David Mannes Music School, New York, gave a recital there on February 15. Mr. Thalberg's recital was the first of four Wednesday evening invitation concerts by members of the school's artist faculty. The second, March 8, presents Paul Stassévitch, violinist; the third, April 5, Frank Sheridan, pianist; and the fourth, April 26, a program of original compositions by Dr. Hans Weisse, Viennese composer and disciple of Dr. Heinrich Schenker. Dr. Weisse is now in his second year as composition teacher and lecturer at the Mannes School.

The second concert in the chamber music series at the Mannes School took place on February 19, when the Stradivarius Quartet, assisted by Frank Sheridan, pianist, presented a program of music by Mozart, Wolf and Dohnanyi. The final concert in this Sunday afternoon series will be given tomorrow (March 5) by the Perolé String Quartet.

Murat Completes New Compositions

Ronald Murat, violinist and composer, has completed a suite for violin and piano and a group of songs. The suite consists of Prologue, Furiant, Serenade, Toccata, Idyll and Epilogue. Three of the songs are in English and one in German, the former being settings of the Oscar Wilde poems Sonnet to Liberty, In the Forest, and Wasted Days. The German text is by Beer von Hoffman and is entitled Schlaflied fuer Miriam. This poem was first brought to the composer's attention by his friend Prof. Sol Liptzin.

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STUDIO NOTES

WALTER GOLDE

Michaele Raggini, tenor, has been touring the Middle Western States under the direction of Lucius Pryor.

John Gurney, basso-cantante, has so far made thirty-six concert appearances in America this season.

Helen Oelheim, contralto, may be heard every Thursday evening on the Show Boat Hour over Station WEAF.

Phyllis Raymond, mezzo-soprano, was recently engaged by the Music Club of Nyack, N. Y., to sing a program of German Lieder.

Renée Schieber, soprano, appears every Tuesday morning at ten o'clock over Station WBBC, Brooklyn, N. Y.

Astrid Fjelde returned recently from a tour in the Middle West. All these singers are artist-pupils of Walter Golde.

PILAR-MORIN

On February 17, 18 and 19, Mme. Pilar-Morin gave three performances in her Studio of the Theatre, New York, before representative audiences that included many notables. The program consisted of a one-act Japanese comedy-drama entitled Mi-Mo-San, written by Mme. Pilar-Morin, and in which she played the title role. An artist to her fingertips, she acted the part of the naive Japanese maiden with finesse and charm. At the close of the play, many persons in the audience paid Mme. Pilar-Morin high tribute. Charles Stuart Edwards, who played opposite her, aquitted himself with histrionic skill. Assisting in lesser roles were several of Mme. Pilar-Morin's pupils, who contributed work of a most sympathetic calibre. These were Tanya Lubov, Lillian Valle, Virginia Collins and Ruth Emanuel, with Isabel Sprigg furnishing the music.

Prior to that, Prince de Matta welcomed the guests and introduced some of them to the audience. Ethel Fox in Lyric Moments proved enjoyable, singing several numbers including the Micaela aria from Carmen. This revealed the beauty of her voice and its fine schooling. Henry Doerr continues to show marked improvement in his singing and was well received. Both were obliged to respond to encores while Mme. Pilar-Morin graciously acknowledged the tributes paid her.

Among those present were:

Florence Adams, Blanch Arral of the Paris Opéra, Dr. Irwin Voorhess, Alfred Hareling of the Actors' Equity, R. H. Travis, Dr. Boch, consul general of Denmark and Iceland, Judge and Mrs. J. B. Sullivan, Maestro Claminte De Macchi, Mrs. Mary Ellen Wilson, Baroness Katherine E. Von Klenner, Marquise Aline de Kerosett, Mrs. Suzanne Westford-Allen, Mr. and Mrs. George B. Carothers, Gertrude Bianco, Mr. and Mme. Carlo Polifeme, Doctor Obert J. Emanuel, Dr. A. W. Applebaum, Mrs. Marcia Stewart, Mr. and Mrs. S. Emanuel, Mr. and Mrs. George F. Collins, Mrs. Henry Doerr, Sr., Mr. and Mrs. J. Wildberger, Augustus Post, Mrs. Maud Horning, Carmela Ponselle, Corrine Wolerson, May and Ann Milbourne, P. Crispano V. Williams, Louise Westerman, Isidore Witmark and daughter, Maestro and Mrs. W. Randegger, Dr. and Mrs. Friend, May Abbey Lessey, Mrs. Stemple, Mr. and Mrs. Richard Eddie, Jr., Hon. and Mrs. John Fagarty, Mr. and Mrs. James Broker, Kurt Glaseckner, Mrs. Verna Pollack Roach, Mr. and Mrs. John Pollock, Roscoe Grover, Dr. and Mrs. Howard Driggs, Samuel Harwell, Mr. and Mrs. Thos. Sheckel, Mr. and Mrs. John M. Joy, Arthur Pratt, Marguerita Gianelli, Josephine Vila, Florence Foster Jenkins, Helen Ives Gore, Alfred Horning, Col. John P. Finley, Mr. and Mrs. N. Healy, M. Sherwin, Maurice Sommers, Count de Vaux, Rev. Robt. Kemp, Baron de Ver, Mr. Rixford, Ben King, Leo Sacks, Jules Falk, Captain and Mrs. W. Sherman, Mr. and Mrs. James Fulton, Mr. and Mrs. Lamont, Lillian Brown.

Civic Music Campaign of Winston-Salem Increases Membership

A release from the office of Dema E. Harshbarger, president of the Civic Concert Service, Inc., advises that the Winston-Salem (N. C.) Civic Music Association closed its annual membership campaign on February 18 for 1932-33 with a register increased by twelve per cent over that of last year. With funds increased by a corresponding 12 per cent and with artists' fees generally lower than formerly, the association is in a position to offer its members at least four concerts by eminent artists next winter.

Ralph Hanes, prominent manufacturer who is president of the organization for the third successive year, directed the campaign. Actively assisting him were Nils Boson, secretary of the association and superintendent of music in the public schools; Irving S. Bull, treasurer; and a committee including Mrs. T. Holt Haywood, Mrs. Kenneth Mountcastle, Mrs. C. H. Sebring, and C. G. Vardell, Jr. For next season the talent committee has already selected Nina Koshetz, soprano; the New York Chamber Ensemble (under the direction of Quinto Maganini); and the Ruth Miller Ensemble (including Ruth Miller, former soprano of the Metropolitan Opera, Frank Chapman, baritone and Benno Rabinof, violinist). At least one more concert will be chosen.

Winston-Salem's was the first Civic Music campaign of the spring season and thus set a standard for the 142 cities which will conduct similar drives during the next several weeks. The remainder of the 257 associations will make their canvasses in the autumn.

Charlotte Lund Presents Haensel and Gretel

Humperdinck's fairy opera, Haensel and Gretel, was given on February 22 at the Shakespeare Theatre, New York, for an overflowing house. Ruth Somers and Norma Shelman mimed the parts of Haensel and Gretel, which were sung by Lorene Rising and Priscilla Heindlhofer. Arthur van Haelst was the Father, Marion Cox, the Mother, and the Dew Fairy, Sand Man and Blue Bird roles were taken by Ethel Bennet, Gwen Rouse and Catherine Gallela. May Baron was the Wicked Old Witch. Mme. Lund's company gave this opera, one of the most frequently heard in their repertoire, their usual lively and lilting performance. The Aleta Dore Ballet provided colorful terpsichorean supplements. M. L. S.

Community Center Conservatory Gives Opera Program

The Community Center Conservatory of Music, New York (Ariel Rubstein, director), varied its program of chamber music recitals with an evening of grand opera on February 12, presenting excerpts from La Forza del Destino and La Gioconda. The performance was staged by the Experimental Theatre of Grand Opera, of which Adamo Gregoretti, a member of the conservatory faculty, is director. The participating artists were Tina Amati, Edward Ransome, Alfredo Chigi, Espartero Palazzi, Charles Guccione, Josephine Paterno, Lillian Marchetto and Alfred Fabriani, with Miguel Sandoval conducting. A capacity audience responded enthusiastically to the excellent singing and acting which marked the performance. Among the musicians who attended the concert were Maria Gay, Giovanni Zenatello, Nino Martini, Mrs. Pasquale Amato, Mr. and Mrs. Armand Borgioli and Francis Loubet. The conservatory, which plans another Experimental Theatre Grand Opera evening at the end of March, is organizing a chorus for the next performance. Young singers who are interested in taking part in leading roles or in the chorus may apply for an audition. These performances are open to non-members of the Community Center. B. L.

Tollefsen Two-Piano Recital

Augusta Tollefsen and Katherine Wier were heard in a recital of music for two pianos at the Tollefsen Studios, Brooklyn, N. Y., February 19, which gave pleasure to 100 guests. Tarenghi's eight variations on a Schumann theme brought a musical message of interesting tonal combinations. Mozart's suite, transcribed by Saar, was done in delicate, humorous fashion, while Hollaender's Laendler was extremely taking in rhythmic swing. The Chasins arrangement of the Blue Danube waltzes was brilliant in its refined, highly varied presentation of the celebrated Strauss melodies, as was the concluding variations by Sinding. The professional style of Katherine Wier, collaborated with Mme. Tollefsen, had assurance and excellent ensemble. Among those attending were Gustave L. Becker, W. LeRoy Coghill, Emma Richardson Kuster, Katherine Cavannah Parker, Anita Palmer, Jessie Pamplin, Herbert S. Sammond, Anton Witek, R. Huntington Woodman, Ada Zellar, Mrs. Stephen A. Mackinski. F. W. R.

Alberti Pupils Heard

Singers from the studio of Solon Alberti of New York recently presented scenes from famous operas before the Century Club of Scranton, Pa. The program included excerpts from Thaïs, Tosca, The Secret of Suzanne, Pagliacci and La Bohème, sung by Nita Alberti, Jeanne Samter Heinz and Donald Walters. Mr. Alberti was director and accompanist.

This was entertainment of an unusual and interesting character, and the singing and acting were excellent and spirited. A large audience manifested its delight by prolonged applause. L. M.

John C. Piver, Jr., Sings

John C. Piver, baritone, recently sang arias and songs for a private gathering at the studio of his instructor, Mme. Haggerty-Snell of New York. Included on his program were works by Guion, Bixio, O'Hara, Salmon and Schumann, and the Russian Boatmen's Song. His voice is resonant, and of good range. F. W. R.

Mme. Holtzman Sails

Florence Lee Holtzman sails today (March 4) on the SS. Paris for her spring season in the French capital. Mme. Holtzman and her pupil, Lou McIlvain, soprano, recently returned from Pittsburgh, Pa., where the latter made her American grand opera début as Leonora in Il Trovatore.

Prominent Artists Coach With Edith Henry

Edith Henry, aside from coaching opera, concert and oratorio, specializes in German Lieder. For several summers she has been assistant to Michael Raucheisen in Berlin. Artists coaching in the Henry studios from time to time include: Florence Austral, Paul

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Robert Braine Writing Suite

Robert Braine is at work on a new suite for orchestra, which on completion will be performed by Paul Whiteman and his orchestra. It is called City of Dreams and comprises the subtitles: Sunset on the Hudson, Atop the Empire State Building, Coney Island, Lady on Fifth Avenue, Harlem, and Father Knickerbocker.

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Press Comments

GUILA BUSTABO

Guila Bustabo, young violinist, appeared in a recital at Orchestra Hall, Chicago, on February 10, with Louis Persinger at the piano. The Chicago Herald Examiner review read in part: "Not since Mischa Elman came to us as the boy wonder of his generation has the violin been played here by a child as it was played last night in Orchestra Hall by Guila Bustabo." The Chicago American: "Today she is simply a wonder—without qualification—She plays like something out of a dream—something touched by the inscrutable hand that makes genius out of an embryo—without why or how." The Chicago Tribune: "A young technical marvel of the violin. She has most of what every brilliant violinist strives for, a tone of great beauty, an ear of great accuracy, a set of fingers on her left hand that come down on the right millimeter of the string at exactly the right instant.—What she has accomplished classifies among the mysterious marvels of youth." The Chicago Daily News: "A phenomenal talent. There is marvelous boldness and warmth in her playing of a straight melody and there is fire in her bravura passages.—If she holds on to this priceless gift she will become a great violinist." Miss Bustabo has been studying with Mr. Persinger for some time.

RUDOLPH REUTER

After his fifth appearance as soloist with the Chicago Symphony Orchestra recently, Rudolph Reuter, pianist, received the following press attention: "His was one of the most triumphant successes of the season. With three super-showmen at work last night, the symphony concert was one of the most successful of the season from the standpoint of public reaction," said Herman Devries in the Chicago American. The Tribune: "With Mr. Reuter's brilliant performance the Liszt-Busoni Spanish Rhapsody was a good bit of a triumph." The Daily News: "It was a superlative performance of the Liszt, in which Mr. Reuter reaped an ovation from the public."

In Dubuque, Ia., where Mr. Reuter recently played in recital the following comment appeared in the Times: "He was impeccable in his technic, and gave the impression of great reserve power, and his command of shading inspired admiration. One felt the perfect mastery of his instrument. He was received with enthusiasm by a large audience."

RUDOLPH GANZ

Rudolph Ganz opened his current tour in Winston-Salem, N. C., where he played before the local Civic Music Association. The Journal in that city reviews the performance as follows:

"Last night, a large audience of members of the Civic Music Association had the privilege of hearing what was probably the most remarkable recital of piano music ever presented in this city. The artist was Rudolph Ganz, pianist, composer and conductor, and when the evening's offerings were complete one easily realized why he has been received with such high acclaim by the musically sophisticated audiences of Europe and America.

"Whether it were a composition by one of the old masters of the piano or a more modern writing he displayed equal skill in his interpretation. Mr. Ganz was equally capable when it came to presenting the light and lovely shadings of a pianissimo, or the brilliant, dashing and vivacious notes as expressed in some of the broader strokes of the musical artist as he painted happy and gay scenes."

The Indianapolis papers recorded the concert there. "Such an evening comes hardly more than once a year," wrote Corbin Patrick in the Indianapolis Star. "The artist was at his superb best, and the program he played was one of the most interesting the Civic has had in its series.

"That touch, if it is your misfortune never to have heard Mr. Ganz, and therefore not to know, is among the sharpest, surest, smoothest, sweetest, you will hear on the concert stage in this day. The man, with his clever hands, works wonders at the keyboard. His technic is prodigious—there seems to be nothing beyond its easy reach. His tone is clear and sonorous. He draws a fine dynamic line from the most subdued of voices to the grandest of crashing climaxes. His phrasing is subtle, but clear."

In St. Louis, a characteristic review was that written by Homer Bassford for the St. Louis Times: "The reception accorded to Mr. Ganz when he made his first appearance at the beginning of the evening was double-barreled. It was one of the few recalled occasions when an artist has been asked to make two acknowledgments of appreciation before a note has been sounded.

"Always a reader of Chopin in the way of virtuosity, Mr. Ganz was inspiringly himself last night. His Cradle Song was a delight in delicacy, held, at its close, with reverent retention of the hands hovering at the keyboard for an implied effect—a practice noted in Mr. Ganz on more than one occasion when a pause is far more important than applause.

"It is this technical mastery of effect, coupled with mechanics in complete control to the last detail, that to both the casual and frequent observer over the years seems to fix his position as a master. He may feel his playing, but he also knows it." The article concludes thus: "It was decidedly an important and successful evening in pianism to an audience that came early—almost unbelievable with us of St. Louis—remained late, and filled every seat."

Club Items

Verdi Musical and Dramatic Matinee

An exceptionally interesting musical and dramatic afternoon was that of the Verdi Club (Florence Foster Jenkins, founder-president) at the Hotel Plaza, New York, February 17, vocal and instrumental artists sharing the program with three actors. Vittorio Trucco, pianist, played solos by Rameau and Debussy, especially effective in the latter's Cathedral Engloutie and a prelude; he also played most acceptable accompaniments. Salvatore M. de Stefano scored in harp numbers by Scarlatti, Hasselmans, Tournier, Lenti, Albeniz, and his own Spanish Dance. Estelle Frelinghuysen, soprano, a young lady with a pure voice, made her debut, singing airs by Mozart and Donaudy, also the Garden Scene from Faust. Pasquale Amato delighted in Eri Tu (Verdi) and songs in Italian; he shared the closing duet from Aida, with Miss Frelinghuysen, which was much applauded.

A scene from Jones' play, Mrs. Dane's Defense, adapted and directed by St. Clair Bayfield, was presented in attractive fashion. Those engaged in it were Elizabeth Dean Farrar, Beatrice Maude and Mr. Bayfield, and success was registered by them all; Mr. Bayfield, especially, was well cast in the part of Sir Daniel Carteret. President Jenkins called attention to the coming Blue Bird Ball (March 15), and Daniel Frohman made a speech along general club and musical lines. Following the program the president and officers received members and guests, introducing the following honor guests: Mmes. Henry Willis Phelps, president, City Federation; Daniel Pelton Duffié, president, New York State Women; Leila Hearne Cannes, president, Women's Philharmonic Society; Beatrice Maude; Homer Lee, honorary vice-president general, Daughters of 1812; Charles Trier, Mrs. James Henry Parker, regent New York City Chapter, U. D. C.; M. Mauro-Cottone; Mrs. Theodore Martin Hardy, chairman, New York City Federation; Lucy Cotton Thomas; Frank Bishop and Nana Genovese. F. W. R.

* * *

Fiqué Choral Hold Presidents' Day

The Fiqué Choral of Brooklyn, N. Y., held the annual Presidents' Day musicale and tea at the Carl Fiqué Studios, February 13. Guests of honor included Mrs. Theodore Martin Hardy, president of the City Federation of Clubs; Edythe Totten, Drama Comedy Club; Mrs. T. M. O'Connor, Entre Nous Club; May Abbey Lessey, Professional Woman's League; Amanda Shaw Hirsch, Daughters of Defenders of the Republic; Mrs. Egbert Gurnsey Brown, Illuminati Club; Anna B. Schultz, Metropolitan Theater League; Mrs. Edmund Gore, Woman's Press Club; Mary Dolan, New Yorkers; Mrs. Sarsfield E. Young, Drama Comedy and Thirteen Club; Mrs. Claire Sugden, Home for the Blind, all of whom were introduced by Katharine Noack Fiqué, who directed the singers in their choral offerings, and played accompaniments for the solo artists. These were Ruth Sattler, contralto, and Mildred V. Kennedy, soprano, who pleased so much that they added encores. F. W. R.

* * *

Rubinstein Club Concert

The Rubinstein Club (Mrs. William R. Chapman, president) gave its second evening concert of the season at the Waldorf-Astoria Hotel, New York, February 14. Conducted by Dr. Chapman, the club sang a dozen choral numbers, including original works and arrangements by Curran, Baldwin, Harris and others, with Kathryn K. Child at the piano. Ruth Mock, soprano and radio artist, was encored. The Hilger Trio (piano, violin and cello) were heartily appreciated and applauded, a trio composed for them by Henry Hadley receiving special recognition. A large audience attended. F. W. R.

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Publications

Book

Reviewed by R. M. Knerr.

Elgar and His Music, by John E. Porte.

A thoughtful and frequently illuminating study of the composer of Gerontius and the Enigma Variations, written in a style of sufficient simplicity to be easily understood by the layman. The author, an English musical journalist, has previously published studies of MacDowell and Stanford.

The volume is of considerable interest as including discussions of some of the later Elgarian works, such as Falstaff and the Nursery Suite, with which Americans are not familiar. Its chief defect is that it contains little or no musical analysis in a technical sense, and in no case actually quotes a bar of notation from any of the compositions which it describes so vividly. The book belongs, rather, to the school of "literary interpretation" of music.

Mr. Porte's chief thesis is that Elgar's music expresses "an unsophisticated idealism of the triumph of spiritual forces over darker powers." He does not attribute this quality solely to the Catholic faith of the composer, but finds it inherent in his sturdy, courageous, English soul. And he traces many instances of moral victory in compositions such as the symphonies, the violin concerto, etc. When he was about fifty, Mr. Porte scents a spiritual crisis in Sir Edward's career (at least, this is reflected in his music), but evidently it passed, leaving a mellow mood of buoyant courage.

Space does not permit the summary here of all the interesting generalizations which the author draws from the eminent Britisher's works. In a period when Elgar has hardly enjoyed the attention which he deserves in America, it will doubtless be encouraging for his admirers to find that he bulks so large in the pages of this book. A foreword by Sir Landon Ronald, and several half-tone portraits of the composer, as well as reproductions of pages from his MSS., add to the interest. (Sir Isaac Pitman & Sons, Ltd., London.)

* * *

Songs

White Horses of the Sea, by Elinor Remick Warren.

A pretentious and well-worked-out setting of verses by Hamish Hendry, which fascinates us more by technical brilliance than by emotional content. The piano part is especially exacting, as it depicts the play of the waves in glittering arpeggios. The voice part is difficult, too, but in a different way. The whole is marked "fast, with abandon," though there is a calmer, contrasted middle section, in which the key changes from E flat to G flat. The work is dedicated to Richard Crooks, and is issued for high and for medium or low voices. (G. Schirmer, Inc., New York.)

Philippe le Bel, by Wells Hively.

A highly individual song, utilizing a poem by Elsabeth Dean, a wistful fragment descriptive of the blanketing snow which falls alike on gargoyles and statues of kings. The setting is fetching, with unexpected details in the accompaniment. It may be expected to make the rather pleasing effect of naïveté, which audiences seem to relish highly as a relief between more serious songs. It is issued for medium or high voice, but would doubtless be most effective for women vocalists. (G. Schirmer, Inc., New York.)

Three Songs, by Jacob Heymann.

Effective, if somewhat conventional, settings for medium voice, of familiar poems. The Eagle, to Tennyson's verses, is a spirited and dramatic composition, with a recurrent figure in the accompaniment suggesting the flapping of wings. Haroun Al Raschid, after Longfellow, uses pompous chords to portray the splendor of the potentate, moved to tears by reflections on death. Delia (Longfellow) seems to us much superior, being simple, tender and comparatively deeply felt. (Edward Schuberth & Co., Inc., New York.)

* * *

Reviewed by Margaret Harris

Rabbits, and Sheeps, and Geese, by H. C. G. Stevens.

Here is Who'll Buy My Lavender?, gone Thornton Burgess. The song is written in an easy-flowing, simple manner, although the words themselves do not always flow so smoothly. "I'd love you for children, just six do you mind," is a case in point. At any rate, musical nonsense material of the better type is not so common as to make such an issue unwelcome, even though the humor is of that rather heavy variety which must be handled with skill in order to be effective. (J. & W. Chester, Ltd., London.)

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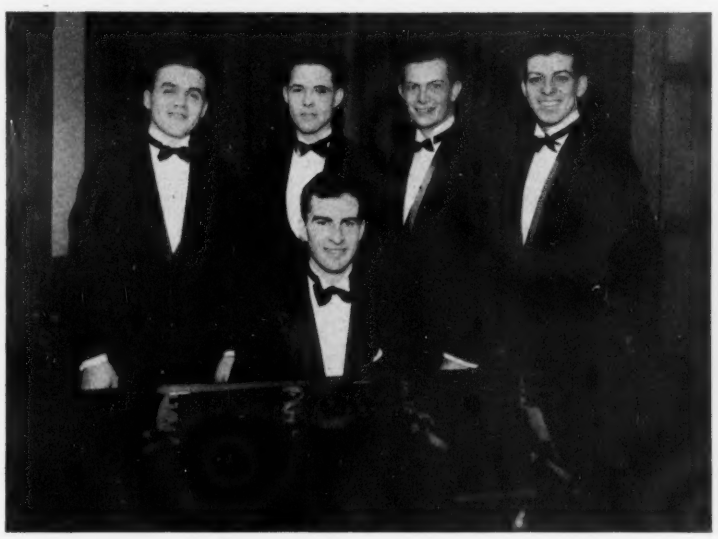


THE OLOWAN QUARTET,
trained by Oscar Seagle, will tour the South and Middle West this spring. The quartet's members are James Randolph, Brantley Watson, Fred Hetzler and Stanley Reeves, with Sam Selman, accompanist.

THE AMERICAN SOCIETY OF THE ANCIENT INSTRUMENTS
gave a festival program on February 16 at Christ Memorial Church, Philadelphia. The members are Ben Stad, viole d'amour; Flora Stad, harpsichord; Maurice Stad, basse de viole; Josef Smit, viole de gamba; and Jo Brodo, quinton. Assisting artists for the festival were William Ebert, viole d'amour; Frank Versaci, flute; William Versaci, flute; and Harold Garratt, bassette.

JOHN MC CORMACK,
now celebrating his twenty-fifth year on the concert stage, was heard in Orchestra Hall, Chicago, on Lincoln's Birthday.

SIGRID ONEGIN
was the contralto soloist with the New York Philharmonic Orchestra, on February 23, in the performance of Mahler's "Resurrection" Symphony, under the baton of Bruno Walter. On February 24 Mme. Onegin was decorated with the gold medal of the St. Erik Society at the Hotel Astor, New York.

JAN SMETERLIN
stepped off the Bremen when she arrived in New York last week, and, bag and baggage, began another American concert tour. He stopped in New York long enough to play at Carnegie Hall on February 27. (Photo by R. Fleischhut.)

GERTRUDE KAPPEL,
soprano of the Metropolitan Opera Company, en route to Europe.

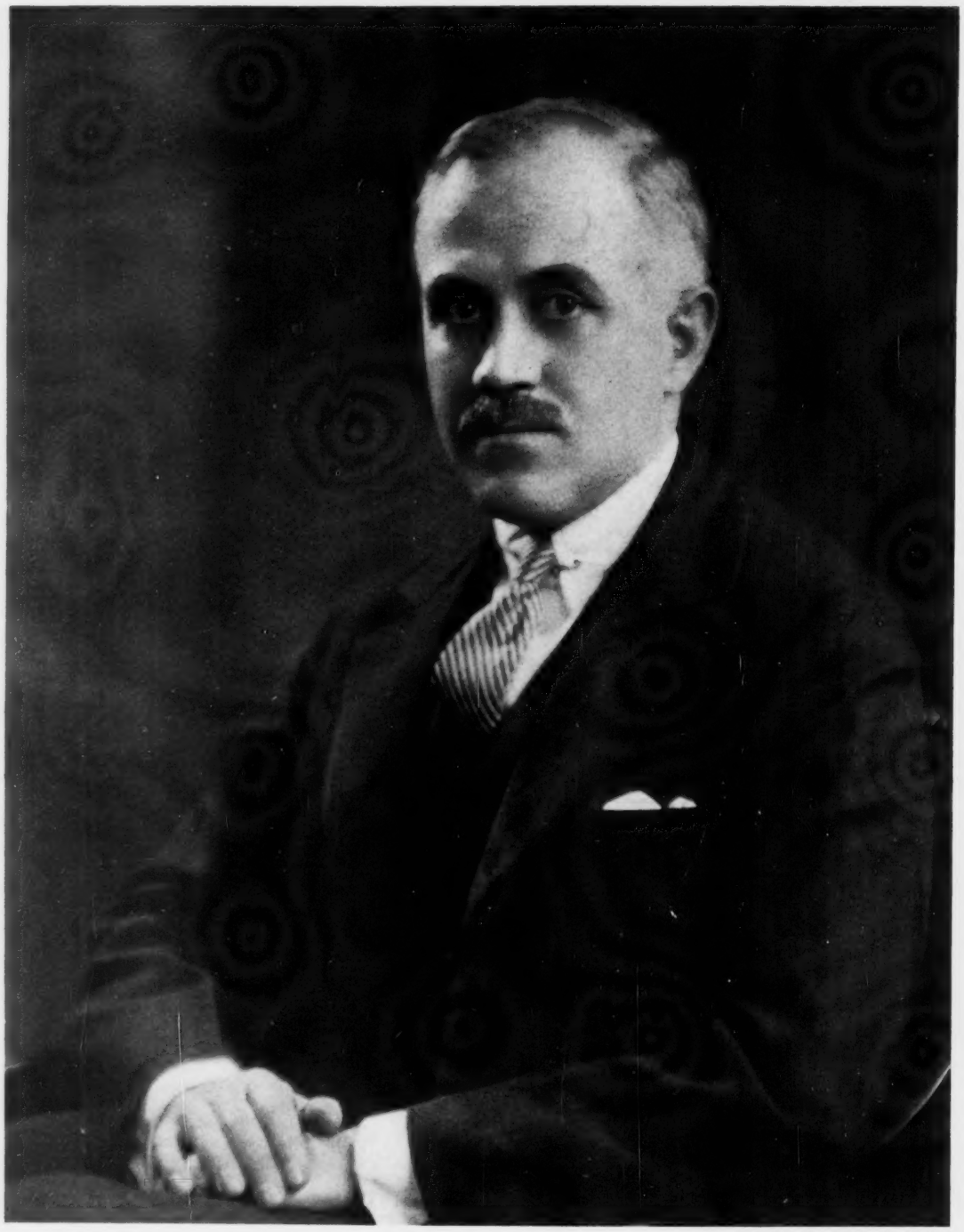
SARAH PECK MORE,
referred to in a recent issue as Sarah King Peck, is soprano of the Middle Dutch Collegiate Church, New York.

THE AGUILAR LUTE QUARTET,
at the conclusion of their American tour, sailed on February 18 to fulfill engagements in Germany, France, the Scandinavian countries, and South and Central America. They will return to the United States next fall for their fifth season here. After this they are booked for concerts in the Orient, stopping en route for appearances in the Hawaiian Islands and the Philippines.

(See Inside Front Cover for Additional News Pictures)

MUSICAL COURIER

Weekly Review of the World's Music



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